

# THE ETUDE.

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## THE ETUDE.

PHILADELPHIA, PA., JULY, 1886.

A Monthly Publication for Teachers and Students of the Piano-forte.

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THEODORE PRESSER,

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### INDIVIDUALITY.

INDIVIDUALITY IN PIANO PLAYING.

The prime qualities which distinguish an interpretative artist are *imagination* and *feeling*. Intelligence is presupposed, and so is mechanical correctness. These are essential, but they are not the characteristic qualities of the artist at all. Just think for a moment. You can get no such mechanical correctness out of any player as you can out of a music-box or a hand-organ. Machinery will reproduce any given series or combination of tones with absolute accuracy. This no player ever does. Further, if we consider that all this nice mechanical adjustment is necessarily the product of intelligence as well as of mechanical skill, we may think that, so far as the mere reproduction of the notes is concerned, the limit of intelligence has been reached.

What the machine cannot do is the shaping of the phrases, the shading of each note with reference to what is to follow; the preparation and production of a climax in each phrase; the subordination of these to the climaxes of the higher structural units; of phrases to sections, sections to periods, periods to paragraphs, etc. Besides this, the time has to be shaded as well as the form. There need to be slight accelerations and retardations as the climaxes are approached or left, corresponding to the increase and diminution of volume of tone. All this belongs to intelligence; but it is a phase of intelligence in which imagination and feeling are the real determining forces. The lack of these makes what is called a *cold* player. The intelligence *must* be present, and there cannot be too much of it, because imagination and feeling, if unchecked by rational considerations, result only in vague rhapsodizing. But intelligence not informed by feeling lacks impulse, and never moves any hearer. The imagination must deal not only with the intellectual, but with the emotional element in any composition to be interpreted. The intellectual element must, indeed, be thoroughly appreciated. The player must see clearly all the relations of the formal structure. He must understand the relation of accompaniment to melody, of principal and subordinate ideas, of the order and succession of ideas and of keys, of unity, symmetry and climax. But, above all, he must subtly divine the emotional character of the whole work, and of each successive phrase,

both in itself and in relation to its surroundings. With all this his imagination must deal. It is this last quality that makes him an artist. The imagination is the great constructive and reproductive faculty. It is just as essential to an artist who is to interpret the works of others, as to one who is to produce original works.

Now, individuality in a player's work means the peculiar way in which he conceives and interprets the works set before him. Of course, no two players are exactly alike in mental constitution or in mental history. There is always this difficulty about getting any musical work properly interpreted, that the interpreter necessarily imagines it differently from the composer, simply because he is a different man, with different ideas, different feelings, different endowments. He can enter into the mind of the composer more or less, and interpret his thoughts and feeling. But it is precisely this more or less, *plus* the player's own marked peculiarities, which makes the individuality of the playing.

Individual quality in piano playing, then, is inevitable. No player can conceive or interpret the work of any composer *exactly* as he imagined and felt it; nor *exactly* as any other player would interpret it. But the main point is, that the *more vivid and powerful the imagination* of the player, the deeper and nobler his feelings, and the wider his sympathies, the truer his interpretations will be.

What practical lessons may teachers draw from these considerations?

So far as some classes of pupils are concerned, there is no application whatever of the above principles to be made. The careless, the lazy, the indifferent, the stupid, have individuality in their playing (if playing it can be called) only in so far as our performance may be more or less execrable than another. But even these, if they are to be saved at all, must be saved through the imagination. Give a stupid or indifferent pupil a piece she likes, even if it is trashy. If it appeals to her imagination and feelings, such as they are, see what a different performance you will get from the dull, spiritless grind she gave you on the etude or the sonatina you gave her last week. She may have a bad touch; she may play wrong notes, omit rests, dodge difficulties, do all sorts of things she ought not to have done, and omit nearly everything she ought to have done; but there will be *some* health in it. Once awaken the imagination of a player, and he has a real individual life of his own. It may be on a low plane; it may be misguided; but there is life there, and it may be capable of improvement. The awakening is the first thing—the *sine qua non* of improvement.

In the case of plodding, industrious, unimaginative pupils, the awakening of the imagination ought to be the first aim of the teacher. This is the kind of pupil that will never get beyond mechanical correctness unless the imagination can be developed; and in mechanical correctness no human being can compete with machinery. Better tell the girl's father to buy a music-box or an organette, and have done with it. It is cheaper than music lessons and a piano; and better, because more correct than his daughter's work.

Besides, anybody can play it. Nothing but the imagination can save her playing from this mechanical kind of individuality, worse than machinery.

Even with talented pupils, the aim ought to be, almost from the start, to awaken the imagination. More attention will need to be given to the technique of such pupils than to that of the less musical, but the higher qualities must be carefully cultivated. Especially ought such pupils to hear artists as often as possible, and above all, violin playing and orchestral concerts. This will give them musical material for the imagination to deal with. It will be in their minds, be turned over and assimilated, and finally result in shaping their individual playing to real artistic interpretation.

California has a State Music Teachers' Association at San Francisco, which differs from all other State Associations in that an examination is required for membership. The Association already numbers thirty-seven active members, with a large number of proposals to be acted upon. This plan may work on the Pacific Coast, but would be found impracticable in most States. The object, evidently, is to keep out all worthless characters who would endanger the prosperity of the Association. It is said that a prominent seminary in California recently discharged its music teachers for good reasons, and will now only employ a member of this Association. This goes to prove that the Association has already won a name for itself. The officers are S. Freidenrich, President; Alois F. Lejal, Vice-President; Aug. F. Zech, Secretary. The progress of this Association will be watched with interest.

Texas has also organized a State Music Teachers' Association, under the leadership of J. Allene Brown, Vice-President for M. T. N. A. From private correspondence we learn that there are fully seventy active members, and a surplus of one hundred dollars in the treasury. The next meeting will be in June, at Austin. There are some half a dozen staunch musicians in the colleges of Texas, who have entered heartily into the work of building up the infant Association. The State of Texas has laid out large tracts of government land for educational purposes, which in time will amount to millions of dollars. No other State in the Union has made such provision for the future education of its youths as Texas. The musical profession will receive, indirectly, benefit from this general educational interest in the State.

We are obliged to defer the announcement of the decision of the judges on the Prize Method until next month. This is owing to the difficulty of communication between the different members of the Committee of Judges. The M. T. N. A. meeting has also interfered with the close examination of the manuscripts.

The six easy studies by Chevalier De Kontzki in this issue, will be welcome to teachers who desire a change from the everlasting Czerny and Duvernoy.

## Questions and Answers.

## M. T. N. A.

QUES.—What is the correct pronunciation of "Chopin" and the authority for the same?  
Please answer in your true issue. B. B.

ANS.—Sho-pang is the true pronunciation, as nearly as can be indicated by English syllables. The last syllable is a French nasal sound. Pronounce it pang without the g. The name is a French name, and was pronounced French fashion in Paris, where most of Chopin's life was spent. Whether his Polish friends ever pronounced it after the Polish manner, I do not know.

QUES.—1. What is the usual per cent. given by teachers to their pupils when they order the music for them? 2. When will the "Bach Select Compositions," edited by Kullak, be for sale, and will they be his easier works or more difficult? L. R. C.

ANS.—1st. It is not usual for teachers to give any deduction to pupils for music sold to pupils. If pupils receive a discount, what use is there for a retail price? 2d. The Kullak edition of the "Bach Select Compositions" is now for sale. I have made an English translation, which will be out very soon. The selections are of the easier works of Bach.

QUES.—1. Will you please to give me name and price of a good organ school and method. None of your Self Instructor, containing chiefly popular airs, and no practical instructions and exercises, but something on a par with Urbach's Piano Method.

2. Please to inform me of price of following music:—  
Meyer's Preparatory Exercises for Piano.  
" Progressive " each \$5.  
" Scales " 40.  
" Organ Studies each, 50.  
Kullak's Octave Studies, Book I, \$3.00.  
" " II, 2.50.  
" " III, 3.00.  
Urbach's Review Method, 2.00.  
3. Mason's Piano-forte Technique is the most original and satisfactory work on that subject. It costs \$2.50. 4. Beethoven, Sonata in A $\flat$ , Op. 26. Andante in F. Mozart, Fantasia in C minor. Bach, Loure from 3d violinello suite. Gavotte in E. Mendelssohn, 3 capricios, Op. 16. Chopin, Impromptu in A $\flat$ , Op. 29. Fantasia in C minor, Op. 46. Schumann, Allegro from Fuschingschwarz. Novellette in E, Op. 21. Romance in F $\sharp$ . Nacht Stuck in F. Mason, Silver Spring. Moszkowski, Serenata. Moments Musicales, Op. 7, No. 2. Tchaikowsky, "December." Kullak, Pastorale. Helen Hopekirk, Fantasy piece. Chas. E. Platt, Berceuse, Valse Impromptu. Wilson G. Smith, Impromptu a la Mazurka. Wagner-Liszt, Elsa's Dream. Paner, Cascade. Paradisi, Toccata.

ANS.—1. Barrett's or Emerson's is as good as any. 2. Meyer's Preparatory Exercises, \$5.00. " Progressive " each \$5.00. " Scales " 40. " Organ Studies each, 50. Kullak's Octave Studies, Book I, \$3.00. " " II, 2.50. " " III, 3.00. Urbach's Review Method, 2.00. 3. Mason's Piano-forte Technique is the most original and satisfactory work on that subject. It costs \$2.50. 4. Beethoven, Sonata in A $\flat$ , Op. 26. Andante in F. Mozart, Fantasia in C minor. Bach, Loure from 3d violinello suite. Gavotte in E. Mendelssohn, 3 capricios, Op. 16. Chopin, Impromptu in A $\flat$ , Op. 29. Fantasia in C minor, Op. 46. Schumann, Allegro from Fuschingschwarz. Novellette in E, Op. 21. Romance in F $\sharp$ . Nacht Stuck in F. Mason, Silver Spring. Moszkowski, Serenata. Moments Musicales, Op. 7, No. 2. Tchaikowsky, "December." Kullak, Pastorale. Helen Hopekirk, Fantasy piece. Chas. E. Platt, Berceuse, Valse Impromptu. Wilson G. Smith, Impromptu a la Mazurka. Wagner-Liszt, Elsa's Dream. Paner, Cascade. Paradisi, Toccata.

QUES.—Will you please explain in a future number of THE ETUDE the time in the first three measures of Heller's Etudes, Op. 47, No. 9, in the bass? I. E.

ANS.—We have seen editions in which the F is a half note. Your edition evidently is printed in this way. It is incorrect. The F should be a double-dotted note, with two stems—one a quarter, the other a sixteenth; and is, of course, held down while the figure is being played.

## WANTED.

A musician of energy, ability and some means to take an interest in and charge of a Conservatory of Music in a desirable location in a Western State. Address,  
J. A. B., ETUDE OFFICE.

If anybody ever doubted the value of the Music Teachers' National Association, these doubts must certainly have been removed from the minds of any and all skeptical musicians who may have been present at this year's meeting at Boston. The very highest element of the musical profession in this country was there fairly represented. There were papers of a high order—papers that must command the respect of intellectual men in all fields of mental activity for their intelligence, the breadth of their ideas, vigor of thinking, clearness and force of presentation, and, in some cases, finish of literary style. The concerts were excellent in matter and admirable in performance. All these excellent manifestations of intellectual and artistic activity were listened to by large, appreciative and sympathetic audiences of cultivated people, whose approval was worth having; and their approval was unmistakably cordial.

But above all, the M. T. N. A. has proved its value as a means of fostering original productions by native composers. It has been one of its cherished aims to give young writers a chance to show what they can do. The results, as shown at this meeting, more than justified the effort. It was a most gratifying surprise to see so many young Americans come forward with compositions in the larger orchestral forms; works, too, of such excellence that they might well be proud to place them beside any similar works by men of like age and attainments in Germany or elsewhere. It is no longer open to European musicians to look down patronizingly on their American brethren; nor do we need longer to feel that we are capable only of interpretative and not of productive art in the field of music. True, we have not yet produced a Beethoven or a Wagner; but we can show as close an approximation to genius as can be found in Europe, and there is no reason to doubt the future of creative musical art in this country. The American youth is coming to his manhood, and is likely, in the flush of his young strength, to achieve in the higher fields of mental activity what the restless Yankee mind has already achieved in the domain of mechanical invention. That the M. T. N. A. has contributed no little toward this result, is matter of pride to all its promoters.

The following is a list of works by American composers, given under the auspices of the Association:—

## SONGS.

"Thou art like a flower,".....G. W. Chadwick.  
"Go, lovely rose,".....Arthur Foote.  
"Over the mountains,".....MSS. F. Lynes.  
"Du hübsches Kind von Heidelberg,".....Foote.  
"When icicles hang on the wall,".....Floersheim.  
"Rest on me, dark eye of beauty,".....Floersheim.  
"A maiden fair,".....Lynes.

## PIANO SOLOS.

Ballade, Poetical Studies, Novelle, Oriental scene, Neupert.

## ORGAN.

ORGAN SOLO. Sonata in G minor, Op. 77. Dudley Buck.

## CHAMBER MUSIC.

Trio in G major,.....F. Brandels.  
Trio in C minor, Op. 6. For Piano-forte, Violin and Cello,.....Arthur Foote.

## ORCHESTRAL.

1. OVERTURE—"Oedipus," J. K. Paine, Cambridge, Mass. 1st.—In the Forest,.....Wm. Rohde, Boston, Mass.  
2. FAIRY DANCE, MSS.,.....A. M. Foerster.  
3. THUSNELDA, MSS.,.....A. M. Foerster.  
4. FRAGMENT FROM BALLADE, Op. 9. H. W. Parker, Garden City, N. Y.  
5. PIANO CONCERTO: C MINOR, MSS., Louis Maas, Boston, Mass.  
6. OVERTURE—"The Princess" (Tennyson), MSS. Geo. E. Whiting, Boston, Mass.

6. ANDANTINO AND SCHERZO, from Suite for String Orchestra,.....Arthur Bird.  
7. FRAGMENTS FROM MACBETH MUSIC, MSS.  
a, Overture to Macbeth,.....Edgar S. Kelly.  
b, Gallic March,.....Arthur Whiting, Boston, Mass.  
c, The Defeat of Macbeth,.....Arthur Whiting, Boston, Mass.  
CONCERT OVERTURE, Op. 3, MSS.,.....Arthur Whiting, Boston, Mass.  
CONCERTO (E minor), Op. 4, MSS.,.....Milo Benedict.  
OVERTURE—"LARA," MSS. Johan H. Beck, Cleveland, O.  
CONSOLATION, "MSS.,.....Otto Floersheim, New York.  
TENSOR SOLO in C minor, Op. 12, MSS. O. B. Brown, Malden, Mass.  
ONE—"City of Freedom," Op. 9,.....A. A. Stanley, Providence, R. I.  
ADAGIO AND SCHERZO from Symphony in C major. No. 1,.....G. R. Chadwick, Boston, Mass.  
SCENES FROM OPERA OF Solomon, MSS.,.....Caliza Lavallee, Boston, Mass.  
REDEMPTION HYMN,.....J. C. D. Parker, Boston, Mass.  
SUITE CREOLE, MSS., John A. Brockhoven, Cincinnati, Ohio.

The Association has made great progress in this direction. It is a feature that appeals very strongly to every American musical heart. The fund requisite to giving these works was mainly contributed by Boston musicians and music lovers. A pleasant suggestion for the future provision for orchestras, would be for concerts to be given during the Winter, by American musicians, for the benefit of this fund. The programme to be made up of works by American composers. It may be well to mention in this connection that THE ETUDE is not the official organ of the Association. We have never assumed to be such. The day, we hope, is not far distant when the National and States Association will have an organ of their own. Our utterances are on our own authority entirely. While the Association is doing good, and has become a force in the musical world, it is in many ways open to criticism and improvement. The present plan of organization was intended for the Association in its infancy. It sadly needs reconstruction, to suit its widened sphere. The administration is left to a great degree to the good judgment of the officers, who overcome all defects of organization by business tact and honest zeal.

The next meeting will be held at Indianapolis, Ind., and most likely four days instead of three will be adopted for the yearly meetings. The citizens of Indianapolis have given the Association a most cordial invitation to meet in their city. Letters have been received from prominent citizens. We will print the one from the Governor of the State.

GOVERNOR'S OFFICE, 1

INDIANAPOLIS, June 28, 1886. J.

To the President of the Music Teachers' National Association, Boston, Mass.

SIR:—I have the honor, in behalf of the people of the State of Indiana, and the citizens of Indianapolis, respectfully to invite the National Teachers' Association to hold its next annual meeting at the city of Indianapolis. The city possesses unrivaled railway facilities, excellent hotel accommodations, and a Music Hall capable of seating several thousand people. The citizens of Indianapolis would feel highly honored by the assembling of your Association in this city.

Very respectfully yours,

ISAAC P. GRAY.

Other letters have been received from the Mayor, Mercantile Association, and Board of Trade.

The following officers have been elected for the ensuing year: CALIZA LAVALLEE, President. THEO. PRESSER, Secretary-Treasurer. MAX LEONER, G. M. COLE, JOHANNES WOLFGANG, Executive Committee. S. M. PENFIELD, H. CLARENCE EDDY, JOHN C. FILLMORE, Programme Committee.

Examining Committee for American Compositions—DUDLEY BUCK, E. M. BOWMAN, ARTHUR MEES; Alternate, GEO. E. WHITING.

The Vice-Presidents remain about the same as last year.

The Official Report will be printed by the Association, as last year, as soon as the material can be arranged. It will be ready for distribution in the Fall.

## AMERICAN COLLEGE OF MUSICIANS.

Our faith in the ultimate triumph of the principles as espoused by the College has never wavered for a moment. The means by which the object is to be attained may not yet be perfected, but the sincerity of its promoters has now been fully attested at this first examination. We interviewed most of those who had tried for the degree of Associateship, and in every case the highest praise was given to those who were connected with the examination. The fairness of the examination was even attested by the unsuccessful candidates. The College has it in its power to stimulate higher study of music, and establish a standard of attainment which cannot be reached by any other known means.

It is to be regretted that the M. T. N. A. did not take action to institute an organic union with the A. C. M. It was evident to all conservative members that the importance of a decision on this matter was not appreciated, owing, in some degree, to a lack of sympathy of some of the most active workers in the Boston meeting. A union is desirable on account of convenience. Both institutions are National, and call together musicians from all parts of this vast country. One pilgrimage can answer for both. Perhaps in the end it will prove best that no action was taken, as no definite plan on which to base a Union has been devised. This subject will make material for fruitful discussion during the year. We print elsewhere some of the examination papers as used this year; the balance will appear in next issue. The demonstrative portion of the examination is, of course, the most important, the requirements of which can be seen by the published prospectus.

Fourteen candidates presented themselves for examination in the following classes: Theory, 3; Voice, 1; Organ, 2; Rudimentary, 1; Piano, 7; Of these, 8 passed; 1 withdrew, and 5 failed. The following are the names of the successful candidates: H. O. Farnum, Providence, R. I., Organ; R. A. Nightingale, Fall River, Mass., Organ; Newton Fitz, Norfolk, Va., Voice; F. A. Lyman, Woonsocket, R. I., Rudimentary; Henry Schwieg, Baltimore, Md., Theory; W. H. Dana, Warren, Ohio, Theory; Thomas Tapper, Jr., Canton, Mass., Piano; E. B. Story, Northampton, Mass., Piano. It may be interesting to explain the plan of the examinations. In every department the candidates are required to pass two examinations—Theoretical and Demonstrative. The Theoretical is the same for all candidates, except in case of those who enter for theory alone; these have to present an original composition, which answers to the Demonstrative examination in the other departments. Candidates, in order to pass, have to obtain a certain number of credits in both branches; having obtained these, they are then entitled to the Diploma. If they obtain the requisite number of credits in one branch and fail in the other, they are entitled to a Certificate for the branch in which they have passed, and can go up the following year for the other branch without repayment of fee.

Persons wishing any information as to requirements are requested to address the Secretary and Treasurer, Robert Bonner, 60 Williams street, Providence, R. I. The prospectus will be sent on receipt of a two cent stamp.

The examinations were conducted in the following manner: The Theoretical examination was entirely a written one, for which six hours were allowed, in two divisions of three hours each. To undergo this examination, the candidates all assembled in one room; the papers for the first three hours were handed to them by the Secretary, under whose supervision the examination was conducted, and as soon as answered were sent to the examiners, who were in another room, and who did not even see the candidates or know their names. After an intermission of one hour the remaining papers were given to the candidates. The Demonstrative examination was conducted by the different examiners in the respective classes by sending an at-

tendant for each candidate as his or her turn came; this attendant was the medium of communication between the candidates and examiners, who in every case were in another room, and only knew the candidates by number. The names of the unsuccessful candidates are unknown to the Directors and Examiners. The whole board of examiners consists, as last year, of Messrs. Mason, Maas and Sherwood, piano-forte examiners; Warren, Whitney and Eddy, organ examiners; Mme. Cappiani, Messrs. Adams and J. H. Wheeler, voice; Mees, Heath and Stewart, rudimentary (teachers of music in the public schools); Jacobsohn, Schradieck and Mosenthal, violin; Gilchrist, Bowman and Gleason, musical theory.

E. M. Bowman, of St. Louis, was elected President; Clarence Eddy, of Chicago, and S. B. Whitney, of Boston, First and Second Vice-Presidents respectively, and Robert Bonner, of Providence, Secretary and Treasurer.

## VOICE SECTION.

One important factor was demonstrated at this meeting, namely, that different departments of music can be actively in session at the same time. There is no reason why the Voice department cannot have a whole day by itself, and that music in Public Schools could not have a distinct department in the next meeting at Indianapolis. The Association has grown to such proportions that these divisions are forced upon it. The following is a short report of the voice section, which met in Meionian Hall:—

It was called to order promptly at 9 o'clock, A. M., by Mr. Arthur Foote, Vice-President for Mass., who presided during the session. First, Weber Quartette (male) sang, with correct intonation, fine enunciation and delicate shading, a psalm set in chant form, and for encore an arrangement of The Old Oaken Bucket. Then the first essay, The Responsibility of Vocal Teachers as Voice Builders, A. A. Paton, N. Y. He made the usual generalities about responsibility, and the moral compulsion which teachers should feel themselves under in the way of possessing themselves of all the truths of their science. In a graceful and forcible manner he emphasized two subjects as being especially important—Breathing and Glottis Action. Mr. F. W. Root, of Chicago, then opened the discussion, commending the kindly spirit and scientific method of the essayist, also noting the advantage of his course in making certain points prominent and definite, instead of trying to cover so much ground as to leave a confused impression upon the hearer at the close of the discourse. Mr. Root began to enlarge somewhat upon topics introduced by the essayist, but was obliged to leave his remarks unfinished, because of a shortening of the time allotted to this discussion.

Dr. G. Wesley Emerson, who followed, was also obliged to curtail his observations, but not before he had made some excellent points regarding methodical and unmethodical teaching. Dr. Emerson was particularly severe upon those teachers who work upon one idea, calling it a method, advertising themselves as the possessors of the secret of good singing. The President then ruled that, because of the limited time, no further discussion could be allowed, and then announced the next essay, Expression, by F. L. Tubbs, Expression in singing. Mr. Tubbs said many excellent things about singing, but dealt with his subject in a very elementary manner, spending much of his time in defining familiar marks of expression.

Mr. Jules Jordan followed upon the same subject. Both speakers alike failed to draw a sharp distinction between the mechanism of singing and expression in singing. Next came an arrangement of Tosti's "Good-bye," sung by the Carol Club, ladies' voices, very effectively. They responded to an encore in an arrangement for voices of a popular instrumental gavotte. Mr. Chas. F. Webber's essay on Progress and Prejudice in Singing was a well con-

sidered, well written and well delivered production, highly creditable to its author. Mr. Leo Koffer, of New York, was upon the programme to open the discussion, but did not appear when called for, so an opportunity for general discussion was offered. The participants were Mesdames Brinkerhoff and Cappiani, of New York, and Messrs. T. F. Seward, of New York, H. S. Perkins, of Chicago, Henry Harding, of Binghamton, and others.

Mr. Root requested to know of Dr. Emerson, if the latter's remarks earlier in the session might not be interpreted as casting some discredit upon such investigation as is necessary to the formulating of a correct and universal voice method. Dr. Emerson replied in a forcible speech, disclaiming any such intention, and recalling some of his previous remarks in which he encouraged voice teachers to learn physiology as the doctors do.

Two things that very forcibly show the esteem in which the Association is held by the Profession, viz.: The Reports of Committees and Reports of Vice Presidents. The Reports of different Committees show that the work delegated to them has been faithfully carried out. The Terminology Committee has a very full Report. The one on Musical Pitch decided on the French Pitch. The Public School Committee report good work done. A Committee has been appointed on Church Music, similar to the one on Public School. The greater the amount of work delegated to Committees to do during the year, the greater the usefulness of the Association. Many good resolutions were offered, but laid on the table on account of having no time in which to consider them. The Vice Presidents, without a single exception, sent in written Reports of work accomplished in the different States. Seven States, during the year, formed Associations. Before the Indianapolis meeting, almost every State in the Union will have a corporate body of music teachers. What a power they will become when once fully organized and in vigorous growth! After all, the good influence of the M. T. N. A. is on the whole profuse, and not only on the members present at the meeting. It now falls to the present officers to uphold the present standard by a fearlessness in the performance of duty. If the Association works zealously for the promotion of American music art, with a broad and liberal administration, it will be sustained and endorsed by the whole musical profession, but the moment it becomes a machine to carry out the selfish schemes of a set of unprincipled wire manipulators it will be stamped out of the profession as a nuisance.

The Association is now on the way of becoming a pride to the profession. It has gained its present eminence by the unselfish and philanthropic efforts of its promoters. All the good work of the past can be utterly destroyed by unwise administration. The retiring President made a model officer. He worked heroically for the interest of the Association for two years. His motives were at all times the best. He sacrificed his time, his money and almost his health for the good of the Association. Only those who were in a position to judge of his efforts can fully appreciate what the Association owes to him. Alas! corporations have no souls; and the Presidents of the M. T. N. A. and the United States are soon forgotten.

The Association has within its fold a host of able men, who should occupy the various offices in order to secure an equal distribution of the honors. It is hoped the future course of the Association will be such that the confidence of the profession will be ever increased.

A detailed account of the meeting we leave to our special correspondent, Mr. Jas. Huneker, whose account will be read with interest by those who were not able to be present at the meeting. The essay relating to piano and kindred topics will be reproduced in THE ETUDE during the year. The Official Report of the meeting will be pushed forward with all possible haste, and it is hoped will be ready for distribution in early Fall.

## M. T. N. A.

The tenth annual meeting was emphatically, from the address of welcome to the final notes of the last concert, one brilliant success. A glance at the programmes and essays should convince the detractors of the Association that this, its first decade, shows vast quantities of work done, and in many respects a marked advance over last season's sessions. This is as it should be. The Association is at such an age now that every month tells. In 1886, much interesting and important work was gotten through with, and the Society began to feel its growing importance. The season of 1886 caps the climax, and has firmly welded all incongruous elements into a harmonious whole. Good humor and mutual understanding were the order of the day. Boston gave a right royal welcome to its visitors, who found that its vaunted hospitality was no idle boast. In its serene, almost classical, atmosphere, one felt fully assured that here the divine art received the fullest consideration, being no transplanted exotic, but blossoming naturally as a product of the soil in which it is so carefully cultivated.

There was a total absence of provincial jealousies, earnest co-operation for the general good was the watchword. There has been a tremendous amount of hard labor in preparing for the grand event, the professional men of the town uniting in furthering the good cause. Mr. Albert Stanley, of Providence, the able Secretary of last year, was the efficient President of this year, and right well he filled his trying position, being both cool and capable. Mr. Presser was Secretary and Treasurer, and it goes without saying that he was all that could be desired, in testimony whereof he was elected to fill the same offices next season. The Executive Committee, consisting of Mr. S. B. Whitney, of Boston, Mr. W. F. Heath, of Fort Wayne, and Mr. Max Leckner, of Indianapolis, and the Programme Committee, composed of Mr. Calixa Lavallee, of Boston, Mr. F. B. Rice, Oberlin, and Mr. Albert R. Parsons, of New York, also contributed their invaluable services, with happy results. Boston should be proud of her successful efforts in aiding the good cause, and can rest assured it was fully appreciated by her visitors.

The meetings were always well attended, at times crowded, the weather cool considering the time of the year, and last, but not least, everything, from the financial point of view, was all that could be desired. Of course, every year brings added wisdom, and many judicious changes could have been made. It was a case of "embarrassé des richesses." While the Programme Committee showed taste and skill in its arrangements, still, things might have been shortened considerably. This was felt during the somewhat lengthy Friday evening performance, where one's enjoyment was curtailed by the tremendous amount of new works to be digested. Another thing that might have been improved, was some other means, besides the official meetings, for bringing the members together in a social way; and although Mr. Louis C. Elson gave a cordial invitation on behalf of the Orleans Club to use their rooms, it was felt that this want must be remedied next season, and it doubtless will, as sociability among visiting members can be promoted quicker by throwing them together without the formalities of the official sessions. A quiet tone characterized the meetings, although the usual "fend" was there with his useless suggestions and time-wasting remarks. He was soon throttled, Mr. Stanley having peculiar skill in this direction, and all attempts at self-glorification or indulging in personalities were frowned down. Advertising of specialties or special "brands" of pianos was not for an instant tolerated, and the insinuations from certain quarters that last year's session was a huge advertising medium for piano manufacturers will have no peg, this year, to hang their suspicions on, as anything that approached favoritism was sternly suppressed.

The programme of the first day's proceedings opened with an address of welcome from Mayor Hugh O'Brien, who made some happy remarks, and cordially extended the hospitality of the town to its visitors. The annual address from the worthy President, Mr. Stanley, was very interesting and comprehensive. He traced the progress of the order and its practical benefits, and urged the

advisability of its being put on a corporate basis. Mr. Stanley pointed out clearly the advantage of organized labor, and the tendency it has to broaden the aims, and to destroy the petty sectional jealousies that mark most professions. The speaker was listened to attentively and rewarded with frequent applause. Mr. Stanley was followed by Dr. G. Stanley Hall, of Baltimore, who discussed "Music teaching from a psychological standpoint," which was to the point, and called forth some excellent discussions, in which Messrs. Landon, Wood, Brown, Hall and Parsons joined. The afternoon session was given to a consideration of Church music and its varied forms, and a fine discourse on the subject by Mr. John H. Cornell, of New York, was illustrated by the singing of examples, selected by the speaker from the compositions of various musical ages, by a triple quartette of mixed voices, under the direction of Messrs. Arthur Foote and S. B. Whitney, with J. L. Lennon as organist. The various papers were read by Rev. Joseph T. Duryea, Boston; M. Cary Florio, New York, and Mr. Waldo S. Pratt, Hartford. These were all worthy of hearing, and at times slightly personal, were withal fresh and suggestive.

The music of the first day and evening was a Piano recital by Mr. Edmund Neupert, of New York, assisted by the Bernard Listemann String Quartette and Mr. Clarence E. Hay, of Boston, Basso. Mr. Neupert played with the Listemann party Brahms' quintette in F minor. The work is a noble one, but the ensemble was a trifle marred by the rather heavy playing of the pianist. In the group of solos that followed, Mr. Neupert was at his best in his own F major study and oriental dance. The thankless and tiresome Liszt Don Juan Fantasia was out of place on such an occasion, and not even the ready mastery of its gigantic difficulties compensated for its tiresomeness. Mr. Neupert was not at his best, that is generally conceded, which is rather unfortunate, as his large tone and style are so admirable and worthy of attention.

Mr. Clarence Hay sang very well, and in Foote and Floersheim's beautiful songs showed his fine bass to advantage.

The evening concert was also very interesting, and opened with a masterly rendition of Dudley Buck's Organ Sonata in G minor, by Mr. E. M. Bowman, of St. Louis, who surprised his hearers by his musicianly and brilliant rendering. He was followed by Mr. Charles R. Adams in a group of songs by Chadwick, Foote and F. Lynes, all very pretty, and showing well our young composers have assimilated the "lied" style. Mr. Adams also sang later in the evening a lovely little song by Clayton Johns, "Einsame Liebe," which showed considerable talent. Mr. Clarence Eddy's Organ Solos were not up to the mark. The organ behaved badly, like most instruments on state occasions, and cowered fearfully at times, and it is hardly fair to judge Mr. Eddy by the high standard that is usually applied to his performances. The Trio in C minor, Op. 5, by Mr. Arthur Foote, and excellently played by the composer, Mr. Loeffler, Violin, and Mr. Giese, "Cello, was the gem of the evening, and was closely followed by an interested audience. It is a well thought out and original work, with suggestions of Mendelssohn in the Scherzo. Mr. Foote is rapidly coming to the front of our native composers, and seems to excel in works of smaller form requiring delicacy and finish, although the trio is broad enough in its theme and treatment. The playing of Master Theodore Spiering was marred by the boy's evident illness. I heard him several days after, and I found much to admire. His tone is large and his technique far in advance of his years, and with careful training he will doubtless develop into a first-class violin artist.

The management very wisely divided into two sections the Voice and Piano-forte discussions. Last year, it was felt that ample justice was not done to either, and this wise action was resolved upon. Full reports of the Voice will be found elsewhere. The Piano section was intensely interesting. The essay of Dr. Mason, of New York, on "Touch," of course being looked for eagerly, as naturally what the foremost teacher of this country would have to say on the subject of subjects to piano players, would certainly be of lasting value and importance. Nor was any one disappointed. Every detail of this trouble-

some stumbling-block to so many, was carefully treated, and we even had the pleasure of hearing some sonorous legato chords from the Doctor's hand. How the Pianist should treasure these words and learn to hate the stiff wrist and one-touch theory of piano playing! Dr. Mason made some pertinent remarks on the clinging touch so hard to acquire, and without which most piano performances lack color and variety. Mr. Albert Parsons, who always commands a hearing, gave some ideas on the "Proper Utilization of Practice Time." After referring to the use and value of mechanical appliances, the speaker proceeded to the consideration of the division of the practice hour, and showed how much valuable time is lost. The address was packed with apt illustrations and witty points. Mr. Parsons is nothing if not epigrammatic, and his concise and clear cut methods of thinking and speaking are extremely instructive and suggestive. Mr. Petersilea opened the discussion, and, as usual, said some good things, although there might have been more of it. Dr. S. Austen Pearce not being present, Mr. E. M. Bowman read his essay on "Touch, as related to the Evolution of Muscular Energy." It followed Mr. Mason's remarks, and was enjoyed. Mr. Stephen A. Emery, the well known teacher of Boston, read a paper, "Mental Processes in Musical Execution." It was able, and discussed some interesting points, discriminating finely between various sorts of mental automatism. Mr. Emery made some telling points on the mysterious subject of improvisation.

The somewhat scholastic tone of the morning's work was relieved musically by an organ solo, well played by Mr. Lennon, of Boston, and the rendition, by the composer, Mr. Milo Benedict, also of Boston, of his Concerto, E minor, Op. 4, for piano, the orchestral parts being ably done by Mr. Carlyle Petersilea on a second piano. Mr. Benedict, who is a very gifted young man, showed himself at his best in this beautiful work. It is a broadly conceived, poetic piece of music, the first two movements being the best. It is very modern—Schumann possibly being the key-note to the first movement and Chopin to the second. Mr. Benedict played his difficult solos with power and delicacy. He is the possessor of a fine musical touch and a decidedly poetic temperament. All this combined with his very interesting appearance contributed an *édant* to the work that made it very telling. Mr. Petersilea should be justly proud of his talented pupil. The afternoon concert opened with a sound and musicianly rendering of the Krentzer Sonata, by Messrs. Willis and George Newell, of Boston, whose interpretation was excellent, and ensemble extremely good. Miss Kehew gave pleasure by her vocal numbers from Mozart and Mendelssohn. Her voice is large and agreeable, and when she can focus it better it will be much more effective. Mr. Waugh Lander, of Eureka, Ill., played two solos in a very dashing manner, revealing an enormous technique and a clear cut tone. His Beethoven playing was hardly in the spirit of the Master; in fact, I fancy, from the style of Mr. Lander, that he is better adapted by temperament to the modern brilliant school. The best piano playing, decidedly, was the fine rendering, by Miss Rosa Lewenthal, of New York, of the colossal G minor fugue of Bach, translated by Liszt. Miss Lewenthal is still young, but has studied with Mason and Rubinstein, and is every inch the artist. She possesses a full, rich tone and a beautiful technique, and her interpretation had all the mellowness of a much maturer pianist. She received the compliment of being led off the platform by Dr. Mason, which was indeed an honor.

The theoretical part of the afternoon's work was done by Mr. John C. Fillmore, who ably discussed some new theories in harmony and their practical applications. Mr. Fillmore is always interesting, whether writing or speaking, and he was attentively listened to. Mr. Mees, of Cincinnati, opened the discussion, also both Mr. Bonner and Mr. Chadwick had a word to say. Mr. Louis C. Elson, the genial critic and scholar, discussed musical criticism in its several lights and relations. He traced its history, and pointed the absurd errors in judgment that have been from time to time in the history of Art, the want of critical discernment in our own and other times, and took occasion to pay a glowing tribute to Brahms as the



greatest living master, but yet as little understood as Beethoven was in his own day, precisely the same objections being raised against him as was the case with his mighty predecessor. Mr. Elson was very happy, and made his listeners laugh at some of his hits. Let me remark, *en passant*, if America had many critics of the type of Mr. Louis C. Elson, both musician and public would be immensely benefited. Such, alas! is not the case. Mr. Elson was followed by Mr. T. A'Becket, of Philadelphia, who quoted some absurd specimens of criticism, and Mr. J. S. Van Cleve, of Cincinnati, who ridiculed, in a very humorous and caustic way, the idea that critics were ever bribed, and if they were, they didn't give much material proof of it. He also said, and truly, too, that criticism was a very thankless task, and in itself had no separate individuality in the newspaper world, "neither fish nor fowl." Mr. Van Cleve's wit was very much appreciated, and the audience would evidently like to have heard more, but it was too late in the day.

The evening of the second day was devoted to a concert of American composers, the programme leading off with an overture to Byron's "Lara," by John H. Beck, of Cleveland. It is a rather gloomy and morbid work, spasmodic at times, although revealing genuine power. The lovely "Consolation," of Otto Floersheim, of New York, was directed by Louis Mass (the composer, lucky fellow, being absent at the Wagner Festival at Bayreuth). It was given last season in New York, under Thomas' direction, and a second hearing reveals new beauties. The composer knows how to handle the orchestral material, and in two thoroughly effective themes he shows his great knowledge and ingenuity. It is hardly fair to compare the works of our younger men to productions finished as are Mr. Floersheim's. He is already a matured thinker. Mr. O. B. Brown's Scherzo in C minor was in the broad, Beethovenian manner, and was really good. Mr. Stanley's ode, "City of Freedom," for solo, chorus, orchestra and piano, made a very pleasing impression. It is a straightforward and healthy work, and free from modern appreciation, and was well sung and played. Mr. George Chadwick is one of the leaders of the young school of American composers, and already ranks very high on both sides of the water. The Adagio-Scherzo of his first symphony in C major (by the way, a trying key for composers), revealed a thorough musician. His form is perfection, and for invention and scoring he is not to be excelled. The melodic material is not superabundant, but sufficient withal. It is hard to say exactly what Mr. Chadwick's affinities are; to me he has a leaning to the more sober harmonies of Brahms. Mr. Chadwick is first a thinker and then a musician. Mr. Jules Jordan sang in excellent style a tenor solo from Dudley Buck's "Voyage of Columbus," a plaintive love song, "In distant Andalusia." Mr. Calixa Lavallée, the newly elected President, gave two scenes from his opera, "Solomon." It was written in the effective and stirring style of the composer. Miss Fannie Kellogg (now Mrs. Bachert), Miss Gertrude Edmunds, contralto, and Mr. D. M. Babcock, basso, participated as soloists. The chorus also did some excellent work. By far the most interesting choral work of the evening was Mr. J. C. D. Parker's Redemption Hymn, with Miss Gertrude Edmunds as soloist. It is a large composition, and Miss Edmunds sang very artistically throughout. Mr. Parker is somewhat of a veteran. Indeed, with the exception of Beck and Chadwick, the programme could hardly be called compositions of very young men. Friday night was reserved for them. Mr. George E. Whiting's delicate overture to Tennyson's "Princess" was very well received. How far it was Tennysonian, I leave it literary hearers decide. It was a thoroughly musical and artistic production, and deserves to be heard more than once. Take the evening throughout, there was an abundance of good stuff, sound musical thinking, and an ability to carry out clearly the ideas sought for. The orchestra was good. Friday, the last day of the convention, opened with some excellent singing by a chorus of one hundred school children, under the direction of Mr. C. R. Bill. This was followed by essays, by Mr. H. E. Holt, on "Proper Treatment of Children's Voices," "Music in

Education," by Hon. Thomas Bicknell and J. T. J. Morgan, and a "Tonic Sol-Fa" discussion by Harry Benson.

These essays were interesting to those *en courante* with the subjects, and will be printed in the report of the proceedings. One advantage is that those who were unable to attend these meetings get a full account in the annual report. Of course, the music is lost, and the charm of *viva-voce*. The afternoon programme began with a trio by F. Brandeis, of New York, splendidly played by Messrs. Faellen, Listemann and Fries. The work is a vigorous and an original one, and shows the hand of a strong musical thinker, and is full of life and color. Miss Effie Stewart sang three little songs in a charming and unaffected manner. The concert closed with a masterly rendering of Liszt's *undankbar sonata*, in B minor, by Mr. Carl Faellen, who now is a resident of Boston. He has improved very much since last year, his style mellowing and maturing. The work is of a fragmentary and rhapsodical character, with genuine bursts of inspiration in it. The strong leading motive is Wagnerian to an extreme. Mr. Faellen's pianism was, as our German friends say, "grossartig," and although he might have selected a more genial composition, still deserves credit in endeavoring to give something besides the conventional programme. The afternoon session closed with the usual business meeting and election of officers, the full account of which will be found under another heading, also the American College of Musicians, with their examinations, etc. I believe quite a number of young ladies were "plucked," but are to have another show next year. Exhausted as we all were about this time, the Tremont Temple was crowded to excess for the evening concert, the last one for this year. It opened with Paine's overture to "Edipus," directed by George Chadwick. This and Mr. Louis Mass's Piano Concerto, also given, are not new works, but always deserve a hearing. Mr. Paine's overture is well known, and was well played, as Mr. Chadwick is a capital director, which is more than can be said for all the leaders of the evening, many being evidently out of place. This reminds me that it would be a good idea to have one capable director, and hold on to him for all the concerts, as it is confusing alike to orchestra and composer, particularly when the latter, as is often the case, is not an experienced leader. The Piano Concerto of Mr. Louis Mass is a solid, classical work, which I like much better than when I heard it last winter at Steinway Hall, New York. It was better played in Boston, and the composer did the work justice by his fine interpretation. The second movement, an intermezzo, is very good indeed. The last movement is full of Schumann-like suggestions that are very puzzling. The form is clear, and the work, as a whole, is scholarly. Mr. Wm. Rohde and Mr. Foerster gave much pleasure by their compositions. The Fairy Dance of the former and the "Thursnolda" of the latter deserve especial commendation. Mr. H. W. Parker, of Garden City, N. Y., gave a fragment from his Ballade, Op. 9, for solo, chorus and orchestra, Miss Louise Gage, soprano, and Mr. Gardner Lamson, baritone. It is a well written work. The Andantino and Scherzo from the Spring Suite of Arthur Bird, now residing in Berlin, show a practiced hand and a delicate and refined conception. It was deliciously played, as was the "Suite Creole," by John Brockhaven, Cincinnati, a fanciful and original set of compositions; unique, inasmuch as they are a deliberate attempt to incorporate some of the characteristic melodies heard South. The theme, with variations à la Brahms, was particularly good, and the last movement, with its rollicking African melody, got toward making up an original work, and one that doubtless will be more enjoyed abroad as a genuine American composition than at home. Such things usually are. The fragments from the Macbeth music, by Edgar S. Kelley, of San Francisco, hardly got a fair hearing. In the first place, it came at the end of a long and trying programme; and after all, it is not concert hall music, but is dramatic in its intent, and should be heard in connection with the drama itself. The composer is a young man of ability and originality, with decided leanings toward Wagner and Berlioz. His orchestration is gorgeous in the ex-

trema, and his use of dynamics very startling at times. The "Gallic March" is indeed very striking. These fragments show a strong dramatic instinct, and a clever use of the modern orchestra. Mr. Kelley need not despair. He has talent and imagination, and these combined with knowledge are bound to succeed. Mr. Arthur Whiting came in at the tail end of this terrible melange with a splendid concert overture, Op. 3. It is a pity that we had to listen to so much, as it was almost impossible to discriminate while the brain was in such a fatigued condition, but this much can be said about Mr. Whiting's work—it commands instantly the respect of the musician. His fruitful themes and ingenious methods of development and powers of invention place him very prominently among American composers. The orchestra deserve much praise for their unselfish and enthusiastic interpretations, with all the bewilderment necessitated by reading from manuscripts, insufficient rehearsals, and a continual change of conductors. But what a glorious feast of music it was, as well as a feast of reason! And what wrecks the majority of us were as we took our various trains and boats for home! Three hard days' work, although pleasant work, that will doubtless bear good fruit the coming year. This meeting has drawn members of the profession closer and into more intimate relations. Allowances were made for shortcomings, and charity was the rule of the Association, not for its ends, but for its means, and this in itself is sufficient to carry it over the rough places; and the tirelessness of the Executive Board, and the various committees who labored so hard to make this Boston meeting what it should be, must not be forgotten. To them we must look for much of the success of the tenth Annual Meeting of the M. T. N. A.

#### SOME PEOPLE THAT I SAW.

The Philadelphia contingent, consisting of Messrs. Zeckwer, A' Beckett, Law, Warner and Philo von Westenhagen, was not numerically strong, but ably represented the musical interests of the Quaker City. I spoke a word with active Louis Blumenthal, of the "Courier." He tells me his artistic colleague, Otto Floersheim, is enjoying Wagner's Bayreuth. Our friend Thomas is looking well and happy, and "Art Journal" all the time. Mr. Virgil talked "Teehphone," and with good results, I fancy. What would we have done without Elson? He was the life and soul of the convention, and one touch of invitation and he was all around us. His dry debate, earned him our everlasting gratitude. Our friend Semmacher, of New York, was an interested spectator. And the girls! God bless them, how they did swarm and flutter. The convention would have been a sorry sight without them. John C. Fillis, who knows more about harmony than any man in the country, and is as full of fun as any boy in spring-time. Van Cleve, of Cincinnati, is not a whit behind him. Could any one fancy Dr. Mason, of New York, having an enemy. He is the best-loved man in the profession. Albert Parsons, as usual, said the right thing in the right place. Theodore Tresselt will have to get a new coat; his elbows are picked to pieces by at least three thousand people. Energetic Madame Capiani was, of course, on deck. Mito Benedict fairy knocked the girls out. It was a double triumph for him. The Howell boys are two bright specimens of Boston culture. What a dear old town it is! There is a genuine atmosphere and flavor which no other city in the Union can lay claim to. One is necessarily subdued there, and I understand the reverential feeling the genuine Bostonese entertain for the city. It is a music making city; and rudeness and vulgarity have no place there. What a stirring man is Carlyle Peterales. I paid his conservatory a visit, and found him just as busy as if he were midwinter, and not July. Calixa Lavallée, our new President, has signed a "gig" in him to run his own dozen concerts in both Boston, of St. Louis, and Stanley, of Providence, were the right sort of men, by disposition, to be presiding officers of large bodies. They always seem to have on hand a plentiful supply of oil for the troubled waters. Our western brethren, Stewart, Dana and Perkins were not so prominent this season. They are, doubtless, reserving their forces for next season at Indianapolis. The least they can do is to get up a genuine cyclone for us. Max Leckner, of Indianapolis, was one of the quiet, unostentatious workers—and little but labored hard. Does anybody know the "fiend" who would not be suppressed, and thought the convention was a good place to advertise his Piano methods; or his cool remarks that Mr. Mason had been talking "theory," and that he had something practical, was appreciated by the audience to the extent that some men who think that Andrew Jackson is still President of the United States; or our unknown friend belongs to that type. What an obliging and genial fellow Arthur Foote is; and he contributed materially to the comforts of the visitors. To me the expression of one of the members, "Boston did herself proud," and we all had a jolly time. Au revoir until 1887 at Indianapolis.

JAMES HORTON.

[FOR THE ETUDE.]  
THE DUTIES OF THE PIANO  
TEACHER.

BY E. VON ADLUNG.

MR. EDITOR:—

In speaking of duties, I deem it necessary, by way of introduction, to say that, in my opinion, all duties are self-imposed, and that their main object is happiness or prosperity.

Let us pass over those instructors who are forced by circumstances to teach, although their ability to teach may be doubled, and is, perhaps, doubled by their efforts.

Let us pass over those who teach, not because they suppose themselves especially fitted, but because they have so much time on hand, which they think best to invest in earning an extra penny.

Even those we shall not include in our remarks who are able to make an honest living, but who prefer teaching music because "it is more genteel."

Let it be clearly understood that under the word "teacher" we mean him who has completed a course, either in a conservatory or under some competent private teacher, and has attained a recognized standard.

The duties of a piano teacher, in fact of every teacher, are threefold: toward himself, toward his pupil and toward the profession. The first duty, that toward himself, will mostly touch his honor, his conscience. He will attend to his business regularly, teach the full time agreed upon, and instruct his pupil in the method in which he himself had been instructed. If his pupil has no talent, lacks energy or even good will, and consequently makes no progress, it is not his fault; he has done his duty. This class of teachers might be termed "the Orthodox," or, in German, "Lehrer nach der Schablone." Many of our best, or rather best-paid, teachers belong to it.

The second duty, that toward the pupil, touches the heart; it is a higher duty than the first—it presupposes an interest in humanity, a love for mankind. The teacher of this class will not choose the most intelligent pupil for his "pet," but interest himself equally in every one that tries his best according to his time and ability. He will take pride in advancing those of whom it was said that they had no ear for music and would never become players. The teacher who neglects unpromising pupils, neglects nine-tenths of his duty. He will aim at a greater percentage; where the teacher of the first class will produce one pianist, he of the second can show five good players, two of whom may become good teachers. His success in teaching may be slow, but it will be sure; his pecuniary circumstances may not be the most brilliant, for, being too much engrossed with his second duty, he may have neglected his first: happy the one who attends to both. This class of teachers we could call the philanthropic.

Finally, Mr. Editor, we come to the contemplation of the third duty, the one toward the profession. It is difficult but elevating. It touches not the teacher's conscience nor his heart, but his position in society, and, more especially, that among his fellow-teachers. "Excelsior" is written on its banner. Forward, constantly forward! "Of learning there is no end," says Schumann; but, alas, most teachers consider their education finished when they receive their diplomas or pay their teachers the last balance of the salary. All they have learned is a knowledge of the tools, and how to use them; one tool, however, is unknown to them, and that is Experience. It is a most precious tool, which few know how to handle, for it is one thing to have experience and another to make use of it. Experience teaches wonderfully quick how much more is to be known and how much more to be learned.

Undoubtedly, every teacher has been asked questions by the pupil which, although directly referring to music, he could not answer. One pupil, for instance, who happened to study languages, may have asked him the French word for a musical term. Another may have been anxious to know the meaning of polyphonic style. A third, finally, had uttered a desire to know the where-

abouts of a living artist. Answers in all these cases were not absolutely necessary, but very desirable. They would have greatly increased the pupil's respect and added to the teacher's authority.

Another advantage of keeping step with the progress of science and literature lies in the higher social position the teacher thereby obtains. It cannot be denied that many teachers avoid the society of other teachers of the same profession. Whether the cause of it be jealousy or envy based on a fear of competition; or whether, being married men, they consider the society of wife and children sufficient; or, finally, whether their business absorbs so much of their time as to leave none for visiting teachers or encouraging their visits, we shall not here decide; but so much we will say that, in our opinion, a friendly intercourse with other teachers must be fraught with beneficial results.

I, for one, speak from experience. There are many items in direct connection with piano teaching which allow of discussion. To mention only a few, we would call your attention to the different manners of playing grace notes, to the difference in fingering the same piece according to different editions, the various positions of the hand, the use of the metronome, etc., etc. Furthermore, teachers would tell me in what way they succeeded in making their pupils overcome certain difficulties. Nor will the conversation run always into the same channel; other topics will be touched upon; criticisms, for instance, on concerts, on new books, new compositions, on new artists, and other such matters as may be both interesting and useful.

In conclusion, let us return to our first remark. All duties are self-imposed; they are but acknowledged necessities in order to reach happiness and prosperity.

"OLD FOGY" AT LAST PRAISES  
SOMETHING.

MR. EDITOR.—The tiresome controversy which has recently waged in your columns was very innocently provoked by me. I wish now to say another word on another subject. I read with interest Mr. Turner's attack on the Technicon and Mr. Sherwood's well-argued reply. That there can be a difference of opinion so wide as the one between these gentlemen is surprising. According to one the Technicon is a useless, indeed a harmful, instrument; while the other as vehemently cries up its excellence. I once expressed a strong opinion on the subject of all such aids to piano-forte technique, which called down a storm of indignation on my head, also a delightful collection of epithets, such as "Old Fossil," etc. I said nothing, but waited to hear what the others would say. A number of gushing endorsements from all quarters did not deceive me, and the few cautious words from the master of all of us, Mr. William Mason, further confirmed my judgment. That was a year ago. I have had any quantity of opportunities to test the Technicon, and have listened to students who have used it for a year, and heartily agree with Mr. Sherwood. It is an excellent thing, but falls far short of what is claimed for it. It develops brute strength—there Mr. Turner is correct—superfluous strength, as one would say. Muscles are brought into prominence that are of but little use in piano playing. Professor Lavallee once made a remark, apropos of the severing of the ring-finger, that the thumb was the strongest of the fingers—therefore that strength is not the only desideratum. Mr. Brotherhood claims that the Technicon bridges over that gulf—the real and the ideal, mind and matter. You all know his interesting pamphlets. This is where the instrument falls short. It does not bridge over that sometimes impassable gulf. No purely gymnastic contrivance, as this is, ever will. I admit that something is needed. Piano practice is monotonous to both student and listener. Dumb pianos are no good. They indeed tell one nothing (forgive the resurrection of the old, old Schumann story), and are no indicators for wrong practice. The live keyboard is indeed preferable. But I was struck, on examining Professor Virgil's Techniphone, by the fact that there was a contrivance that almost filled the bill. I say "almost,"

for nothing will convince me of any actual substitute for tone itself. At the New York meeting so many other machines were gratuitously advertised that this modest little instrument was thrown in the shade. It was, in addition, not perfected fully, but nevertheless called forth the heartiest commendation from Mr. Albert Parsons and Mr. Boscovitz, two competent authorities, you will admit. I pass by all that can be said on the subject of it, saving wear and tear on the piano, cessation of annoyance to neighbors, etc. All these may be qualifications in many people's eyes, but the main fact to be considered is that here is a keyboard with a perfect piano touch, where one can study all the forms and figures used in piano-forte playing (a thing impossible at the Technicon), and where the touch can be regulated to any weight, so that all the muscles of the hand and arm can be brought into play sufficiently for the purpose, and no abnormal positions and straining required, and, best of all, an infallible test to one's legato touch in the ingenious bi-click. This bi-click tells many tales, as lots of self-sufficient pianists have found to their surprise. It is a musical detective, and no matter how well you may think you play legato, in nine cases out of ten you discover you have been lapping the tones unconsciously. Altogether it is a good thing, and, even with my old-fashioned aversion to anything of the sort, I couldn't help acknowledging its excellence. Young pupils won't be so apt to stray into the foolish habit of playing "tunes," as this is an abstract instrument, and has only the sharp reminder of the click-click, instead of the beautiful but enticing piano tone. It is a valuable auxiliary, but that's all. I don't agree with those people who go into a convulsion of delight at the appearance of every new attempt to get away from the piano proper. In the name of music, why do such study at all? If the piano tone is diverting to their sensitive brains, let them study the Xylophone. That has a delightful tone—not too "sensual." However, the Techniphone is a very interesting invention, and comes nearer in bringing the "mind in relation with matter." Oh, these metaphysical musicians and these musical metaphysicians! One bar of Mozart drives their gable into oblivion.

OLD FOGY.

EDITOR OF THE ETUDE:—

Among the multitude of children's song books, I know not one that is good. I should like to see a book of say fifty songs, with sensible words, with a good melody of small compass—one voice only; the accompaniment to be, if needed, of two kinds—one very simple and one elaborate, for good organists and musicians. There need be no rudimentary instruction, as each teacher has his own method. Like every one else, I believe in my own method, which is in substance to teach children at the very start that there are twelve (not seven) notes, teaching them first of all the chromatic scale; then I make them sing the major scale by numbers:—

Not 1, 2, 3, 4, 5, 6, 7, 1,  
But 1, 2, 3, 4, 5, 6, 8, 10, 12, 1.  
And the harmonic minor:—

1, 3, 4, 6, 8, 9, 12, 1.  
Once well drilled in those scales, I have no objection to their singing them to

1, 2, 3, 4, 5, 6, 7, 1;  
or R, S, T, U, V, W, X, Y;  
or A, B, C, D, E, F, G, A;  
or Do, Re, Mi, Fa, Sol, La, Si, Do.

In short, I believe in correct teaching from the very beginning.

The unmitigated trash of McGranahan, Perkins, Doane, and the Sunday-school fraternity generally, is becoming more and more a curse to the real musical growth in this country; and just as long as publishers will find buyers, they will, of course, print such stuff by the thousands. I believe that at least one intelligent work should find introduction and sale at the hands of good teachers. Can you help me in this work?

R. DE ROODE.

THE ETUDE sympathizes with your disapproval of the usual Sunday-school books, and especially dislikes the Moody and Sankey so-called hymns and tunes. Children brought up on such single line loss all sense of dignity and elevation in religious music; rather, they never acquire it. One great reason for the supremacy of Germany in music is that her children are brought up on the noble, solemn Lutheran chorals. It may fairly be maintained that most American Sunday-schools do more harm than good. The Episcopal Church improves on most others by using her Hymnal in her Sunday-schools.

**SIX STUDIES**  
for the  
**PIANO-FORTE.**

2

*Chevalier De KONTSKI, Op. 314.*

*Allegro.*

1.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro.' The first system is labeled '1.' and begins with a treble clef and a key signature of one sharp. The melody in the treble staff is composed of eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece concludes with a double bar line at the end of the fifth system.

First system of a musical score in G major. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a simple harmonic accompaniment. The system concludes with a *rall.* (rallentando) marking.

Second system of the musical score. The right hand continues with a melodic line, and the left hand has a steady accompaniment. The tempo marking *a tempo* is present at the beginning of the system.

Third system of the musical score, continuing the melodic and harmonic development in the right and left hands.

Fourth system of the musical score, featuring more complex chordal textures in the right hand and a consistent accompaniment in the left hand.

Fifth and final system of the musical score on this page. It includes various fingerings and concludes with a final cadence in the right hand and sustained chords in the left hand.





This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece includes various musical elements such as notes, rests, and fingerings (indicated by numbers 1-5). Dynamic markings include *p* (piano), *f* (forte), and *rall.* (rallentando). The notation is arranged in six systems, each with a right-hand staff and a left-hand staff. The first system shows a right-hand melody with a trill and a left-hand accompaniment. The second system features a right-hand melody with a trill and a left-hand accompaniment. The third system includes a right-hand melody with a trill and a left-hand accompaniment. The fourth system shows a right-hand melody with a trill and a left-hand accompaniment. The fifth system features a right-hand melody with a trill and a left-hand accompaniment. The sixth system includes a right-hand melody with a trill and a left-hand accompaniment.

5

*p a tempo*

*rall.*

*f*

*p*

*p*

Allegro.

3.

This musical score is for a piano piece, marked 'Allegro.' and numbered '3.'. It consists of five systems of music, each with a treble and bass staff. The notation is complex, featuring numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

A musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp, F#). The time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The melody consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The lyrics 'The Rose Tree' are written below the bass staff, aligned with the notes.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a G4, followed by a series of eighth and sixteenth notes. The bass staff provides a simple accompaniment with chords and single notes. The score is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a harmonic accompaniment on a bass clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of several phrases, some with fingerings indicated by numbers 1, 2, 3, and 4. The accompaniment provides a steady harmonic foundation with chords and single notes. The piece concludes with a final chord in the right hand and a whole note in the left hand.

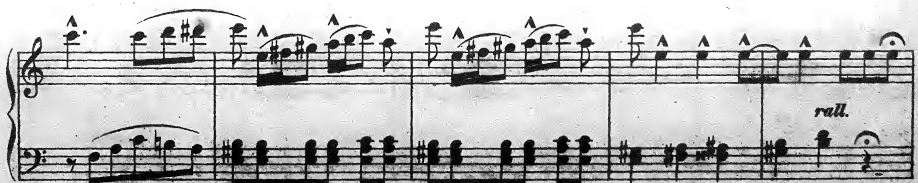
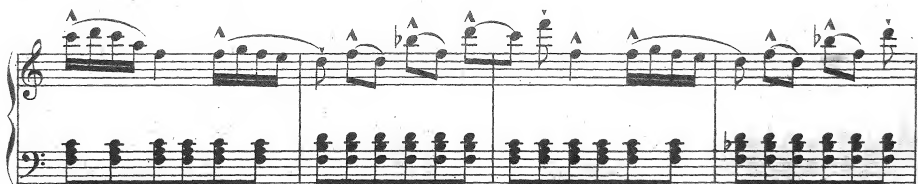
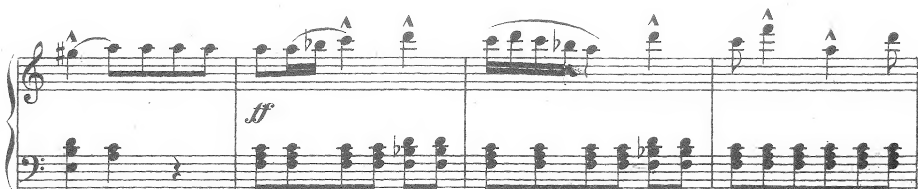
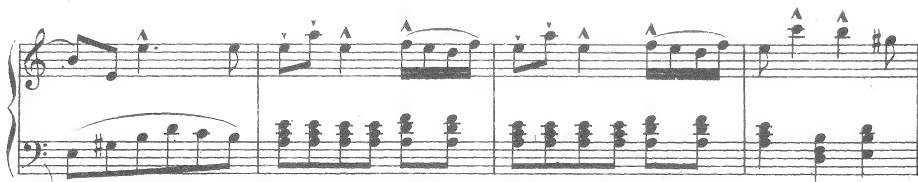
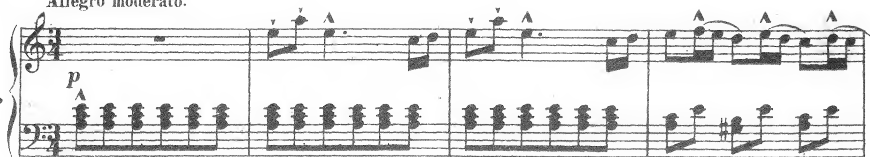
A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of eight measures. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a 'V' above it. The third measure has a '2' above it. The fourth measure has a '3' above it. The fifth measure has a '4' above it. The sixth measure has a '5' above it. The seventh measure has a '6' above it. The eighth measure has a '7' above it. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes.

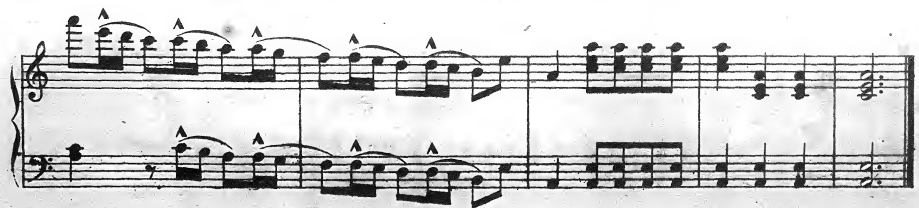
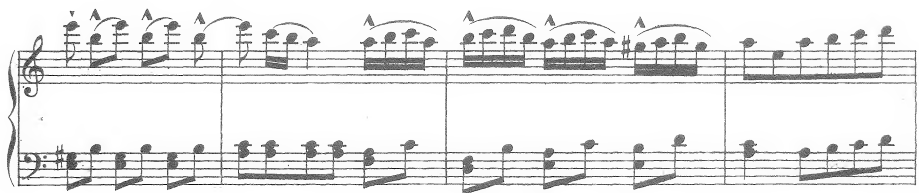
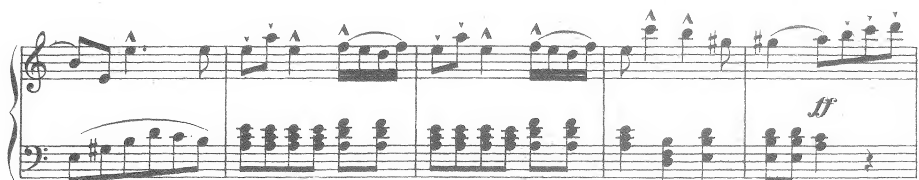
A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings, slurs, and a trill marked with a double 'tr'.



Allegro moderato.

4.





Allegro moderato.

5.

5.

*f*

*f*

*A*

*A*

*f*





**Allegro.**

6.

[illegible]

3 4 4 3 2

*rall.*

A A A

1 3 2 3 1 3 2 3 1

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of chords and single notes. The score is divided into four measures. The first measure has a treble staff with a melody and a bass staff with a single note. The second measure has a treble staff with a melody and a bass staff with a single note. The third measure has a treble staff with a melody and a bass staff with a single note. The fourth measure has a treble staff with a melody and a bass staff with a single note. The score is written in a simple, clear style, with a focus on the melody.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff provides a simple harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first three measures have a '1 3 2 3' rhythm pattern written below the treble staff. The fourth measure has a '1 3 2 3' rhythm pattern written below the bass staff. The melody in the treble staff starts on a G4, goes up to A4, B4, C5, and then down. The bass staff accompaniment consists of chords and single notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with notes and rests, including a sharp sign. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, marked with upward-pointing triangles. The piece concludes with a double bar line.

## CONCERT PROGRAMMES.

*Millersburg, Ky. Miss Addie Purnell, Miss Cleora Murphy, Teachers.*

Welcome Summer, Chorus, Oesten; March, Piano and Organ, Oeerny; Concert Polka, Instrumental Quartette, Melodius; Those Evening Bells, Vocal Solo with Vocal Accompaniment; Messenger, Bird Waltzes, Piano and Organ, Schubert; Flower Girl, Vocal Solo, Bevirgnani; Spinnelried, Liszt; Break O' Day Galop, Piano, Perring; Annie O' the Banks O' Dee, Vocal Solo, Glover; Sonatas in Piano and Organ, Diabelli; German Students, Chopin; Elliot; Bravura di Concerto, Piano (8 hands), Wollenhaupt; Die Mühle, Instrumental Solo, Joseffy; Air and Variations, Organ and Piano, Poppen; Titania, Vocal Solo, Torry; Home, Instrumental Solo, Thalberg; Gypsy Chorus, Meyerbeer.

*Hamilton Female College, Lexington, Ky.*

Mignon (2 pianos), Raff; Chorus, Waking of the Birds, Concone; Andante and Variations, Schubert; Spinning Song, Bendel; Murmuring Sea, Glover; Waltz, Instrumental Solo, Kowalski; Polacca Brillante, Instrumental Duet (4 hands), Weber; Oh, Had I Jubal's Lyre, Vocal Solo, Handel; Rondo Brillante, Instrumental Solo, Weber; Norwegian Dance, Olsen; Military March, Instrumental Duet, Schubert; Let Me Live and Love Thee, Vocal Duet, Campana.

*Neave Music School, Salisbury, N. C.*

Life's Amenities, adapted by W. H. Neave; Sultana, Piano Duo, Kontski; Orchestral, Overture, Constellation, airs from 24 different operas; arranged by W. H. Neave; Beautiful Night, Vocal Quartette, Gounod; Bridal Chorus from Lohengrin, Faithful and True, Vocal, Wagner; Convent Bells, Piano Duo, Jacob Kunkel; Peacefully Slumber, A Cradle Song, Vocal Solo, Randerger; Les Grelots, Piano Duo, Boscovitz; Carnival of Venice, Vocal Chorus, Bordese; The Sister Birds, Vocal Duo, Bordese; Piano Solo, a. Arabian Harp, Kruger; b. At the Spring, Joseffy; I think only of thee, Vocal Solo, Abt; Let's shade and sunshine, Chorus, trios, duos and solos, adapted by W. H. Neave; The Secret, Operetta, A Cantata for Juveniles, Music by Geibel, Text by Vickers.

*E. E. Southworth, Teacher, Scranton, Pa.*

Cappriccio, Brilliant, Mendelssohn; Elegy, Ernst; a. Naeht Stucke, op. 28, No. 4, Schumann; b. Hark! Hark! the Lark! Schubert-Liszt; Mia Strella D'Amore, Kummer, Spanische Tanz, (Romanza Andaluza) Sarasate; a. Berceus, op. 67, Chopin; b. Marcia Fantastica, op. 31, Bargiel; a. Heart Sorrow, T. Koschub; b. My Love is Marziani; Allegro Brilliant (for Piano and Organ), Loew.

*Hilldale College, Michigan. M. W. Chase, Musical Director.*

Hail! Smiling Morn, Glee, Sofforth; The Reapers, Trio, Clapton; Polonaise, op. 28, No. 1, Piano, Chopin; Ave Maria, Chorus of Ladies, Marchetti; Flow Gently, Deva, Duo, Parry; Little Jack Horner, Humorous Glee, Caldwell; Fly Away, Birding, Duet, Abt; Brightly the Morning, Solo and Chorus, Von Weber; Sonata, op. 27, No. 2 (Moonlight), Piano Solo, Beethoven; Grandeur than Ocean's Story, Quartette, Costa; Worthy is the Lamb that was Slain, Chorus, Handel; Third Mass in D (Imperial Mass), Haydn.

*Bordentown, N. J., Female College. C. P. Hoffman, Musical Director.*

Elisabetta, Overture (8 hands), Rossini; Valse in A, Piano Solo, Chopin; O mio Fernando, Vocal Solo, Donizetti; Faschingsschwank, Piano Solo, Schumann; Scena and Cavatina, Vocal Solo, Donizetti; Variations from Sonata in A, Piano Solo, Mozart; Overture to "Jubel" Cantata, Two Pianos, Weber.

*Claverack College. Chas. W. Landon, Musical Director.*

Choruses, a. Guarda che Occhi, Flotow; b. Thy Root-Set Light, Tyrolaise; Cachucha Caprice, op. 79, Piano Solo, J. Raff; Rhapsody in Hungarian, No. 2, Piano, Franz, Handel; F. Liszt; Stars the Night Adorning, Vocal Solo, J. B. Weckerlin; Mendelssohn's Wedding March, Piano Solo, Transcribed by F. Liszt; Sing, Smile, Slumber, Vocal Solo, Gounod; Chanson Hongroise, op. 27, Piano Solo, A. Dupont; On Mosby Banks, Vocal Duet, R. F. Gilbert; Danse des Sorcieres, op. 831, A. De Kontski; La Capriccioso, Vocal Solo, Tito Mattei.

*West Walnut Street Seminary, Philadelphia, Pa. Chas. F. Blandier, Director.*

Son and Stranger, Overture, Mendelssohn; The Legend of the Organ Builder; Gavotte, La Grace, Piano Quartette, Bohm; Harp Obligato, With the Stream, Vocal Duet, Forster; Fantasia, D. minor, op. 11, Duo, Two Pianos, Max Bruch; San Barcolle, Piano Solo, Rubinstein; Titania, Piano Solo, Torry; Eschschol Caprice, Piano Solo, Raff; Allegro Brilliant, Duo, Two Pianos, J. Loew; Dance of the Dryads, from Symphonie, In the Woods, Piano Quartette, Raff.

[FOR THE ETUDE.]  
THE "SUITES," BY HANDEL.

BY THOMAS TAPPER, JR.

Handel can justly be styled a musical cosmopolite. From his early years to his final settlement in England, he traveled to and studied in such countries as could offer him any field in which he might gain in knowledge or experience. After his studies with Zuckan, he went to Berlin, then to Hamburg, where he produced his first opera, then to the principal cities of Southern Europe—Venice, Florence, Rome and Naples. A list of his works represents an enormous amount of composing. Handel evidently wrote music as easily as Scott wrote English, or as Hugo wrote French; it was to him a language in which he expressed his thoughts by means of tone, as the others did with the aid of words. It was, doubtlessly, his habit of constant writing which enabled him to compose with such facility. His Suites are his principal piano-forte works. The first volume of the collection was written for the Princess Anne, daughter of the Prince of Wales, to whom Handel was music master. It was published in 1720; the second volume appeared some years later. As a Suite writer Handel differs greatly from his noted contemporary, Bach. The latter wrote with a definite art-form in view, but in the Suites of Handel the form is erratic in many, and wholly at variance with that generally adopted in others. About the middle of the seventeenth century a certain grouping of the movements was taken as a fixed Suite form. This grouping consisted in making the Allemande, Courante, Sarabande and Gigue, the nucleus, other numbers being added at the pleasure of the composer. Bach was well-nigh consistent with this conventional form throughout the entire list of his Klavier works of the Suite form. In his Suites Françaises, the order is unchangeable throughout. For the first three numbers come the Allemande, Courante, and Sarabande, with the Gigue as closing number to the entire Suite. But as his Suites rarely consist of but form movements, it became necessary to adopt some consistent manner in the placing of any additional numbers. Consequently, we find throughout the Suites Françaises that all additional movements are placed between the Sarabande and Gigue. The same form of construction is to be found in the Suites Anglaises; these, however, have a prelude as opening number. In his Partitas, the form is for the most part as it is in his other works. A prelude of some form occurs before the Suite proper; one of the number lacks the Gigue and another the Allemande. These are his only deviations from the adopted form.

If, now, we compare the Suite writings of Handel with those of Bach, we shall see wherein the former has departed from the art-type as it was then generally adopted, and whether or not to an advantage. But five of the sixteen of Handel's Suites contain the requisite movements. All others are made up of various numbers put together in various ways. The Second Suite, for example, contains not one of the four regular movements; some contain preludes and figures both as opening and closing numbers. It is to be noticed that Bach admitted the figure in none of his Suites. However, between the two volumes of Handel's Suites there is a marked difference—for while the first volume of the collection are Suites only in the signification of "sets" or "collections" of pieces, those of the second volume show throughout a slight regard at least for the form then usually adopted in this style of composition. Each has an Allemande as the first movement, and all but one have the Gigue as final number. Four of the last eight (i. e., 2d volume) are perfectly regular in formation. Yet, as a whole, they bear more resemblance to the Sonatas di Camera of Corelli, as far as choice and placing of movements are concerned, than they do to the Suite form as it is artistically carried out by Bach. Those of Corelli's Sonatas known as Opera Secondas and Opera Quarta are made up chiefly of such movements as were used in the formation of the Suite. Consequently, in point of perfection, as far as this art-type in question is concerned, Handel was inferior to Bach. This was no doubt owing

to the fact that, while Bach made a special study of the Klavier, and composed on a larger scale for that instrument than did Handel, the latter's time and ability were expended upon the Opera, and lastly with the Oratorio form.

There are a few other works now easily obtained for harpsichord besides his Suites, but the latter are the most generally known. They well repay careful study, as they contain much, which facilitates the comprehension of works in the strict fugue form. The first two movements of the Seventh Suite formerly stood as the overture to his opera Agrippina, which was produced in Venice when he was about twenty years of age; the air with variations (doubles) in E (5th Suite) is also a well-known number. Many selections can be made from the collection which would be listened to with pleasure at the present time, but they fulfill their office as "harpsichord lessons" to better advantage on the whole than as selections for concert performance. Mainwaring thus quaintly describes the difficulty of correctly performing these works: "... they will always be held in the highest esteem, notwithstanding those real improvements in the style for lessons which some masters have since hit upon. Handel's have one disadvantage owing entirely to their peculiar excellence. The surprising fullness and activity of the inner part increases the difficulty of playing them to so great a degree that few persons are capable of doing them justice. Indeed, there appears to be more work in them than any one instrument should seem capable of despatching." In nearly all the Klavier works of this period, and even in those of recent writers, is displayed a very generous use of the various grace-notes. To the modern piano-forte student this appears to be a license carried to an excess, but it was doubtlessly intended to compensate for imperfections in the instrument which have since been greatly improved upon. The principal failing in Harpsichords and Klaviers at that time was a lack of sonority. Composers, then, used such grace-notes as would serve to lengthen the tone in a degree, and thus help to fill a space which would have otherwise been an interval of silence.\* In proportion, however, to the advance of improvements made in these instruments for sustaining tone, was the gradual decline of the use of such additional notes, and in recent writers we find few of them compared with the number formerly employed. Chopin may be taken as an exception, but throughout his writings the grace-note is used with an entirely different motive than it was at the time of Handel and his contemporaries. Many numbers from the Suites of which we are speaking, will illustrate their use. One example, which is replete with signs of grace-notes, is the second Courante of the first English Suite, by Bach; it is twenty-four bars long and contains forty-five graces (?). Many of the grace-notes (agreements) then in use are not to be found in modern works. A complete understanding of all these signs requires a considerable amount of study, which is necessary, however, to the correct performance of works containing them. The *arpeggio* was a form of ornament then in vogue, which left much to the discretion and skill of the performer, besides taxing his inventive powers to a certain extent. The word *arpeggio* appears over certain chord successions, and may occur at the end or in the body of a work. It requires that the performer should play in broken chords and with both hands all such chords as have the word above them. Instances of its use appear plentifully in the writings of this period. Study expended upon the Suite writings of the period of which we have been treating will do much towards informing the modern student of the progress of the art from the early attempts to construct an art-form to the completion of the same. The Suite is made up of movements which are the inventions of various nations; hence, we have in it a union of many national art types, and which in itself is a step towards the establishment of a form which at that time should have been universally adopted.

The principal characteristics of the Suite are, that its key remained unchanged throughout; each of the various numbers (with few exceptions) new directions into two parts, each repeated for the length of each number was not limited. Among the other numbers introduced may be mentioned the Gavotte, Minuet, Bourrée, Passacade, Polonaise, Air, Overture. These for the most part were treated like the four principal movements.

\*An excellent treatise on this topic is "Histoire de la Notation Musicale," par M. Ernest David, at Mathis Library.

## AMERICAN COLLEGE OF MUSICIANS.

## EXAMINATION PAPER.

## PIANO-FORTE.

## ASSOCIATESHIP.

- I. When or about what time was the piano-forte (modern) invented, and when did the clavichin, etc., fall into disuse?
- II. Name some of the first great virtuosos on the piano-forte.
3. Define legato movement.
4. Define staccato movement.
5. Define the semi-staccato or portamento movement.
6. How is the thumb to be used in scales and arpeggios?
7. Name some of the standard works of piano literature.
8. Give some general rules as to the use of the loud and soft pedal.

## HISTORY.

- I. In what century did instrumental music take its rise?
- II. Name four great symphonists born in the eighteenth century.
- III. Name three composers through whose works musical form reached its highest logical development.
- IV. Who was the composer of the first oratorio?
- V. Who was the composer of the first opera?
- VI. Mention some of the principal oratorios and their composers.
- VII. Mention some of the principal operas and their composers.
- VIII. Mention the leaders in the modern, or so-called romantic, school of composition.
- IX. Who gave the initiative to that school?
- X. Give a list in approximately chronological order of the composers and teachers who have exerted the greatest influence in bringing music to its present stage of development.

## MUSICAL THEORY.

## HARMONY.

## ASSOCIATESHIP.

- What system of harmony do you employ?
- I. Define harmony.
  - II. Define melody.
  - III. Define rhythm.
  - IV. Define metre.
  - V. Write major, minor, augmented and diminished intervals of every kind from A flat.
  - VI. Write a diminished fourth, and state between what notes of a scale it may be found (if any).
  - VII. Write the harmonic and melodic forms of the G sharp minor scale, ascending and descending, without signature, employing accidentals where required. State the proper signature for this key.
  - VIII. Write the triads belonging to B major and E flat minor, with their marking in Roman numerals.
  - IX. Name and write the different kinds of cadence.
  - X. Write and resolve the chord of the dominant seventh belonging to E major, in each of its four positions.
  - XI. Write and resolve (after at least two distinct methods) a chord of the diminished seventh upon D sharp.
  - XII. Construct a chord of the third, fourth and augmented sixth upon B flat, and resolve (1) to a chord of ♯; (2) to a chord of ♯.
  - XIII. Write a modulation from A major to B flat minor.

There are three more questions to this examination which require musical examples. They will appear in our next issue.

## ACOUSTICS.

- I. What is sound?
- II. State the difference between musical tone and noise.
- III. Name some of the vehicles for the transmission of sound.
- IV. To what are differences of pitch due? To what varieties of timbre?
- V. Write the harmonics between the following tones:



- VI. Give in round numbers the ratio of vibration subsisting between a fifth and its root.
- VII. State approximately the rates of vibrations forming the practical limits of the tone series (as applied to art uses) in both directions.
- VIII. How high (approximately) has the series been extended?

## MUSICAL FORM.

- I. Define Tetrameter, Section, Thesis, Antithesis, Period.
- II. What form of simple eight-measure period does the following sketch indicate?

Thesis.		Antithesis.	

- III. Make a similar sketch of the two-part (binary) form.
- IV. Make a similar sketch of the three-part (ternary) form.
- V. What form is outlined by the following sketch?

Thesis.		Antithesis.	
Section.	Section.	Section.	Section.

- VI. Make a similar sketch of the Military March, giving the proper time-signature.
- VII. What form of Rondo is indicated by the following sketch?

## Principal Theme:

## Second Theme:

## Principal Theme:

## Third Theme:

## Principal Theme:

## Coda.

- VIII. Briefly outline the first movement of Sonata Form, proper, as perfected by Mozart and his contemporaries.

- IX. Analyze the first movement of the accompanying Sonata in F minor, Op. 2, No. 1, Beethoven, indicating, by means of brackets and other suitable marks, the principal, secondary and closing themes, connecting passages, organ point, keys passed through in the development, and any other points which you consider necessary in order to impart an intelligent conception of the formal structure of the example submitted.

(To be continued.)

## HOW TO BEGIN.

## DESIRABILITY OF HAVING THE BEST INSTRUCTION AT THE OUTSET.

## BY A BOSTON INTERVIEWER.

A teacher, whose popularity can be judged from the fact that he gives almost sixty lessons a week on piano and organ, besides conducting five choir-rehearsals, was asked to give his views on piano teaching, which he did substantially as follows:—

"As a rule, the person who begins the study of the piano at the youngest age learns quickest. The muscles of the child's hands are flexible and easily trained. Thus it happens that often you will find a girl of 15 or 16, who has been playing five or six years, with an execution better than that of the young lady of 20 or 25. When I begin with children who know nothing of music I do not put before them at the start the confusing notes, but I write down figures from 1 to 6, representing the fingers of the hand, and have them practice with these, learning to hold down one finger or more while playing with the

rest, till some control of the hand has been gained. If I had my way, a beginner should take a short lesson every day, and do no practicing between the lessons. As it is, I give beginners two lessons a week, and after a year or two reduce it to one a week. After the rudiments have been learned, a scholar should practice not less than two hours a day, and from that up to four. I have had pupils who practiced seven hours a day. When I was in Germany I sometimes practiced ten hours.

Reading at sight is excellent practice, but, of course, beginners should not attempt it. I tell my pupils what they shall read, and do not let them stop to correct errors, but have them go right along as best they can.

"To my mind, it is extremely important that piano players should begin with the very best instructors they can get. In the German conservatories the best teachers often take the talented children for the first year, starting them right, and then perhaps not seeing them again for five or six years. If a child here in Boston cannot afford to go to one of the best private teachers, that child should go to one of the conservatories, where a good teacher can be had at a very moderate cost. It is generally granted now that Boston is the best place in America to study music, and I do not believe one can do better to go abroad. It is cheaper, however, to study abroad. Why? Because the cost of tuition is less. I paid about \$1.50 a lesson there for private instruction, which here might cost \$5 or \$6. For board and room I paid more in Berlin than I would have paid here, but I had to live well. A student must live well, and I do not believe any one can play the piano successfully who does not live well. Good health is an essential in good piano playing.

"In Germany I was taught to depress the back of my hand, but I only do it for certain kinds of execution. The answer to that question of holding the hand, depends a great deal on the hand. I believe that method should be followed which is most natural."

"Do you think it is necessary for an American to go abroad in order to learn piano playing thoroughly?" asked the writer of one of Boston's leading pianists. "Most certainly not," he answered, and I venture to say that Americans can do even better in America, provided they study in a musical atmosphere, like that of Boston. If it were true that Americans can learn more about piano playing in Stuttgart, or Leipzig, or Berlin, than in America, why don't more of the young people who go to Germany to study amount to something when they come back here? In Germany they are teaching in the same old ruts, while here in Boston we are progressing, making improvements, and, if I do say it, in some lines our best Boston teachers are doing better work than the German professors. Some of my pupils have studied in Germany, and I find many faults to correct in their methods."

## EDUCATIONAL HINTS.

## BY KARL MERZ.

Make your pupils think! That is worth more than stating a thousand facts. It is better than many lessons committed to memory.

The reason why many pupils fail to succeed is because they never make an honest effort at succeeding. Those that do not try to succeed do not deserve success.

The teacher who feels not honored by the profession he follows is very likely no honor to his profession.

Teachers, especially younger ones, should visit normals during the summer months in order to improve themselves. It is money well invested.

Instrumental music is the highest development of the art. It is absolutely pure music. On the other hand, vocal music is a combination of two arts. Hence it has very often two aims, despite the fact that poetry and music are said in song to have fused into one.

Seriousness is the soil on which grows true artistic success.

Those players and singers that appear most modest frequently are the most conceited.

Study music in order to beautify your own heart, and beautify your own heart in order to make this world more beautiful for others.

Some musicians seem to fail everywhere, hence they constantly complain of the hardness of fate and the treachery of the world. Let such remember that stones sink in water, cork floats, and stones sink in mud. The world does not toss stones about, only windy footballs are kicked around.

Have respect for him who does well what he attempts, and does all that lies within his power.

Encourage those that cultivate the beautiful, for their number is small when compared with the millions that are sadly in need of its influence.

A workman's tool should always be in condition for immediate use. So should the teacher's mind be kept sharp and active by study of art and literary works.



## MUSICAL ADVANCEMENT.

(Extract from an essay delivered by Prof. Johannes Wölflin, before the State Music Teachers' Convention of Ohio.)

Motto—"Only when Art and Science are married can the highest results be attained."—HERBERT SPENCER.

Practical science is the source of art, and art is the application of science to external things according to determined rules. True art and worthy representatives thereof are entitled to the respect and esteem of the highest corporeus in any branch of human learning.

Does the musical art and its representatives command the respect and esteem of the so-called cultured classes in North America? Partially only. The fault lies not with the art, but in the narrow culture of the so-called masses, and especially in the defective and narrow education of musicians.

The musical art will ever be judged by its representatives. By them, or through them, art will rise or fall. In the measure of our shortcomings, art will suffer neglect, and sometimes degradation.

Our profession may be divided into three classes: 1st, charlatans; 2d, the partially and defectively educated; 3d, the broadly educated. The charlatans of our profession are, as in the medical profession, still rather numerous. They believe people want to be humbugged! They have a mere smattering, skin-deep knowledge of the art; but this deficiency causes them no sleepless nights. They instruct in everything imaginable! The influence and the sojourn of this class in any one place is merely transitory; but wherever they put up their tent true art and its legitimate disciples are at a disadvantage. To this class is to be charged the opinion so current in commercial circles, viz: that musicians are shiftless, worthless and good for nothing. Have none of you suffered under this stigma?

The partially or defectively educated form the next numerous class. Here is one that studied the piano and piano technique exclusively. He will enlighten you with half a dozen or more compositions embraced in his repertory, and show you the utility of a broad palm, a pliable hand, of the stretching of the interosseal muscles, and of cutting the accessory tendons of the ring finger. Here his musical knowledge ends. He is ignorant of musical form, of harmony, of history, of everything else. Is he a fit representative of his art? Is he not a living example of the causes of the misconception of the art?

Another practices eight or ten hours a day on the piano. His intellectuality (honorable exceptions being granted) is generally at zero. He never stops to think that technique, good and proper in its place, is not all that makes a musician. Under this brain-deadening process he continues until he becomes a physical and intellectual wreck. What grand impression of the musical art can such an individual convey? Must not the impression necessarily be defective? Is technique all that is required to become a musician in the ideal sense? Is not technique receiving too much notice? If tomorrow a superior mechanical action of the piano should be invented—which is possible in this age of inventions—what a loss this would be to the Cossacks of technique? No further illustrations are needed, for you meet with examples daily. In every large town you find these clam-brained musicians. They are the society spittoon carriers, and eat at the second table of the rich. They are simply tolerated in society as a necessary evil.

I hasten now to the last class, the small number of broadly-cultured musicians, men of art and of science. Wherever they cast their lot, their wholesome influence is felt, and art and artists rise. They are at home in the alambra of art and in the labyrinth of science. They beg neither respect nor esteem for their art or themselves. All knowledge, however, of its tribute cannot be withheld! This small Spain band, the disciples of that pursuit which Prof. Nohl, of Heidelberg, terms the "crown of spiritual culture," is to be credited with three-fourths of the real culture in music established in North America. I have so far incidentally treated on the requisites of becoming a worthy musician, permit me, please, to elaborate on this subject. An ideal musical education includes not only the well-known art qualifications, but also a high degree of physical, intellectual and moral culture.

I insist these auxiliary qualifications are imperative. Physical health and sound culture are absolute necessities; without them, nothing great can be accomplished in art or sciences. Every well-directed effort of the brain relies for its execution upon physical resources.

In addition to this imperative general condition, the pianist requires a healthy and well-formed hand and arm; the vocalist healthy and well-formed vocal organs and lungs, etc., etc. Intellectual culture is the next requisite. Can the works of John Sebastian Bach be satisfactorily interpreted by an imbecile in matters of thought, emotion and judgment? No. No more than by a parrot. Can the subject of harmony be fully understood by one not conversant with the science of sound, with musical evolution and musical history? Can the subject of emotion, all-important to musicians, of sensibilities, sensations and sentiments, etc., etc., be understood without the study of mental philosophy? Can the

subject of technique, vocal, manual or pedal, be understood without the study of anatomy?

Dr. Oscar Paul, at the Leipzig Conservatory, asks his pupils at every lesson what they read, and encourages them to train their intellect. No doubt I, an humble musician, share his opinions on that subject.

Yes! Indeed, all our great masters have been men of superior intellect and superior education for the times they lived in. How can we interpret great emotions, born by great thoughts, when we have never risen to and mastered great thoughts and emotions? Are not the misinterpretations of works of art often more due to the lack of intellectuality than to the deficiency of technical skill in the interpreter? If not, why is Joseffy charged to misinterpret Beethoven? He is undoubtedly a master of technique—why then does he not furnish a satisfactory interpretation? Alas! our age is such a superficial one; anything is antagonistic to profundity, to erudition. Deep love for knowledge is very, very scarce.

Now to the last requisite. The musician, in the ideal sense, must be a moral man. The science of morals is a practical one, and directs human actions toward honesty.

The immoral musician is generally a senuous character. His chief interest lies in the gratification of his senses. The senses of the immoral musician being delighted, he is satisfied and permits his higher faculties of mind and heart to be embraced by Morpheus under the baloon strong rhythm.

The cultivation of sensibilities is imperative to all musicians, but the moral musician is not content to stay in these lower orphean regions. By that powerful lever, the rhythm softening melodic accent, he rises to higher and purer spheres; there he unchains his fantasia, his imagination, his emotions, and bids them room in the garden of musical form, governed by that august ruler, viz: Correct musical judgment. Thus we rise from mundane and sensual scenes to super-mundane, super-sensual and transcendental spheres. Here is the Ossa, the Pelion, the Olympus, the Parnassus of the great tone-poets. Here is the Elysium for pure and higher minds. Here dwells the Holy Grail—the sublime, the beautiful in art—GOD.

Not all can rise to these fields. Those that fail, let them remember "Ut desint vires, tamen est laudanda voluntas." Some musicians are like heavy birds, others like birds with clipped wings; they cannot fly if they try ever so hard. Others, and alas, the few, with light, undisciplined wings, Haydn-like, rise and gambol in the azure sky, so full of spiritual ozone and dazzling in the rays of Iris.

Would we wrest from our surroundings a higher estimate of our beloved art and ourselves, we must require a higher state of culture.

Let us impress upon our pupils what is required to become an ideal musician. Let us practice what we preach!

We are the guardians of the "sublime, and beautiful and true" in our art; whether worthy officers or not, I dare not say. I conclude, with Goethe:—

Zum erhabenen Geachte  
Zu der bildung aller krasse!  
Up to the sublime music  
The cultivation of our faculties.

Only when art is married to science can the highest results be attained.

Editor of THE ETRUDE:—

In an article in your June number, entitled "What Method do You Use," occurs the following statement: "Another gentleman, well known in the profession of the country, would have us understand that through a careful use of his system of accents all things can be accomplished in piano playing." It is hardly credible that any teacher of experience could make such a claim as this, for it is unreasonable, even to absurdity, on the face of it. One might as well argue that a careful and competent organ-blower is all that is necessary to a complete and finished organ performance. An organ-blower of some kind, human or mechanical, is indispensable, and his relative position to the organ performance is as important, or more so, than that of accents to the perfection of piano-forte playing. Accents, in their proper place and degree, serve a very useful purpose; but they constitute only one of many equally necessary features, which in the aggregate and in combination produce the completed and satisfactory result. To unduly magnify the importance of any one of these is to fall in so far short of the exercise of true wisdom and sound judgment. Statements like the one referred to have a tendency to throw discredit on the whole article which contains them, and thus prevent the good which it otherwise might accomplish. WILLIAM MAROX.

ORANGE, N. J., June 21st.

## STATE ASSOCIATION OF IOWA.

The "State Music Teachers' Association" of Iowa, with a membership of about ninety, comprising the leading musicians of the State, met in Y. M. C. A. Hall, at Des Moines, Iowa, on Tuesday evening, May 4th, 1886, where they were received by the local musicians, and formally welcomed by an address from the Hon. Phillips, Mayor of the city, in which he commended the efforts of the Association and extended to the members the privileges and hospitality of the Capital City.

This was followed by President Godfrey's address, in which he introduced the young Association, with its aims and desires, to the people of the State, asking their sympathy and support, in view of the benefit which the Association hoped to give to the advancement of the musical interest of the State.

A Social closed the first evening's work of the Association. The following is the programme in the order in which it came before the Association on the following days:—

Wednesday, May 5th.

- 9.00 A.M., Divine Worship.
- 9.30 A.M., Essay—"The Needs of Music in the State." Mrs. Stella Carver, Ottumwa.
- 10.50 A.M., Essay—Music in the Public Schools. C. H. Garrier, Okaloosa.
- 2.00 P.M., Essay—"Piano Music." Herbert Oldham, Toledo.
- 3.30 P.M., Essay—"The Voice." Tom Ward, Des Moines.

Wednesday Evening, May 5th.

- 8.00 P.M., Concert.

Thursday, May 6th.

- 9.00 A.M., Divine Worship.
- 9.30 A.M., Essay—"Piano Technique." Willard Kimball, Grinnell.
- 10.50 A.M., Essay—"Theory." E. M. Sefton, Cedar Rapids.
- 2.00 P.M., Essay—"Church Music." Rev. M. K. Cross, Waterloo.
- 3.00 P.M., Business Meeting.
- 4.00 P.M., Organ Concert.

The essays were well written, and gave proof of much careful study and thought; the discussions never lagged, and were full of interest and profit to those present.

The concert of Wednesday evening was enjoyable in the extreme, and proved conclusively that our State music societies merit a place in the esteem of those of any of our sister States. The same officers were continued another year—having served but four months since election—thus leaving the Association in able hands, as by their untiring efforts and the successful meeting testified.

At the business meeting a greeting was sent by the Association to the M. T. N. A., pledging their support and sympathy; also a resolution praying that the next meeting of the M. T. N. A. be held in some centrally-located Western city, thereby giving our Western States the influence and advantage of its meeting. The following resolution was also adopted. As it may be of interest to your readers, I give it.

DES MOINES, IOWA, May 6th, 1886.

Whereas, The education of the youth of our State in the study of vocal music in the Public Schools is too generally neglected; and,

Whereas, They constitute the class on which our hopes for a higher musical standard rest—the class most susceptible to the elevating and refining influence of music; therefore, be it

Resolved, That we, the members of the "Music Teachers' State Association" of Iowa, in convention assembled in Des Moines, this sixth day of May, 1886, empower the President of the Association with the authority to appoint a committee of five to prepare a curriculum of study in vocal music to be used in the public schools of Iowa; said curriculum to be presented for the consideration of the Association at its next annual meeting, and that with the endorsement of the Association this committee may be endowed with power to bring it to the notice of the State Legislature, praying their consideration and action in the matter, thereby giving strength and stability to our efforts in musical education. Be it further

Resolved, That the President of the Association be empowered to select a competent person from the Association to prepare an article upon music in the public schools, said article to be placed in hands of the various Vice-presidents throughout the State, requesting them to cause the same to be inserted in the press of their individual counties. Signed by committee.

The teachers of Iowa felt that the meeting was a grand success, and hope for much from the Association in the future.

Very few people realize the intense sacrificial devotion and untiring energy of an artist in music who is a high priest in the Art. He works, he works, he works, and daily sacrifice for the benefit of mankind.

[FOR THE ETUDE.]

# WHAT SHALL WE PLAY?

OR,  
MUSICAL EDUCATION IN THE HOME.

Letter to a Lady Friend, by Carl Reinecke.

TRANSLATED FROM THE GERMAN, BY JOHN REIMANN.

## II.

GRACIOUS LADY:—

How well you have at once understood me!

I had to smile, when I read your question: "Did you intentionally avoid speaking of piano-forte exercises in your previous letter, and consider exercises on all those instruments alike? Do you consider it self-evident that the piano ought to be chosen as the first instrument for practice?" My answer to the first question is "Yes;" but the second can, however, not be thus answered. Why should a boy not begin study on a violin or a violoncello? Unquestionably the ear is better educated by an instrument like the violin than by the piano-forte, for the player does not find his tones formed for him as he does on the piano, but must find them himself (excepting those produced by the open strings). On the other hand, the piano-forte has the great advantage in giving the player the complete tonal system, and awakening as well as developing perception of harmony and polyphony far more than could be done by a stringed instrument, where generally only one series of tones is heard. Double-stop exercises (thirds, sixths), by which polyphony, however limited, may be produced, belong to the more difficult tasks, and therefore only occur exceptionally in pieces for these instruments.\* After the ear has been educated to some degree by singing, the piano will prove the most suitable instrument for the beginning. Moreover, there is always a certain charm, and a great advantage for household music, in having several stringed instruments represented in the family. Should you, in later years, find within your own family the necessary ability for the performance of string and piano quartets, etc., you would then have reached the ideal of home music; for chamber music—to which these kinds belong—is, as the very name indicates, home music in the truest sense, and is in itself the noblest kind of music. It renounces the co-operation of every other art and of all outward forms within the limits of music, such as the showy skill of the virtuoso, effects of sonority, etc.; it touches only by its real and intrinsic contents, and educates the mind and taste for the art of sound more than any other kind of music. Haydn, Mozart, Beethoven, Schubert, Schumann and others have embodied in their chamber music some of their most beautiful and best thoughts, and to do honor to these treasures may indeed be the highest aim for you and yours. But, aside from the necessary ability and talent, favorable circumstances are also needed. Daughters and sons must stay at home or in the place after they have attained the requisite artistic skill. But whether you will by-and-by desire them to do this, all things considered, just out of love for music—who knows?

## III.

In general, I would advise, therefore, to commence the musical instruction with the piano, and at the latest with the commencement of the seventh year (gifted children may commence earlier, weak ones later). A teacher must be chosen who has experience in his profession and a love for his calling. If possible, the child should be instructed half an hour daily, at least four times a week, and his exercises be overseen. You possess, as I know, a fine instrument, otherwise my first condition would be to procure such an one, for bad action and an unpleasant tone affect the little fingers and ear very injuriously. In every piano a good mechanism is an indispensable means, not only for an artistic, but even for a correct reproduction of a work of art, and for this reason it ought to be considered as a matter of importance from the beginning.†

A great difficulty, however, consists in finding the right relation between the development of mechanical skill and of musical intelligence, and in making

the two balance each other. If this were not so difficult, we should have more true artists among the virtuosi, who, besides a finished technic, would also possess refined taste and deep feeling, and accordingly would not only excite astonishment, but, above all, move the inner man, and thus accomplish what art ought to aim at exclusively. I still remember how, years ago, when I had the pleasure of sitting beside you in a concert by a colossal hero of the keyboard, you broke out with inimitable expression into the words: "What benefit is it to me when such a master of octaves (Octavenbändiger) plays as though he were bitten by a mad piano! Whenever I wish to feast my eyes on corporeal skill, I can go to an acrobat's show." True enough; still, one should not underrate great technical skill, for the player must be able to do more than he shows to the hearer, so that he may seem to overcome the difficulties in the piece to be performed as if they were only play to him. The amateur, therefore, ought to lay emphasis on the acquirement of a good technic. A systematic division of time must be introduced immediately, both in the lesson and in the hours of practice. One-third of the time should be given exclusively to technical exercises, another third to the study of pieces, and the last to reading of notes, and as soon as this is overcome, to playing at sight (*prima vista*). The latter is commonly cultivated too little, although it is such a valuable attainment for the amateur as well as for the musician. The reading of notes is considered difficult by many, but, rightly taught from the beginning, it is so simple that it seems almost inconceivable how from time to time men appear who think they can simplify our musical notation. Emanuele Gambale attempted this in his time, later on Herr von Heringen, who even committed suicide out of grief that his proposals were not adopted. The main thing is that the reading of notes should not be taught mechanically, but rationally. What I mean by this, honored lady, will be clear to you without any further explanations, therefore I finish my epistle for to-day. If it is a dry one, I throw part of the blame on you, for you wished practical advice above all things.

## IV.

Contrary to my expectation, my amiable listener, you wish a detailed explanation of what I call teaching the reading of notes "rationally." If I were "a little malicious" and "a little lazy," I should refer you to a good "General Musical Theory," but who could withstand such an amiable request as yours?

One still often meets the doctrine: In the violin clef the notes on the lines are called e g b d f, in the spaces f a c e (where the word face has to serve as pony), above and below the lines, g and d. A note with a line through the head and a line through its stem is called so-and-so, etc., etc., without considering that a whole note has no stem, and consequently can have no line drawn through the stem, or that four notes can conveniently be written above each other, all with a line through the head, the deciphering of which is a mere impossibility for the scholar after such an explanation.



After a scholar has impressed all these things upon his mind with difficulty, the same trouble commences anew as soon as the bass notes have to be learned. How simple it is, on the other hand, if one makes clear to the scholar that on our staff every step from a line to the next space, or from a space to the next line, corresponds to the step from one white key to the next one, and so corresponds that whenever we ascend on the staff we go to the right on the keyboard; whenever we descend on the staff, we go toward the left on the keyboard. But as the five lines and four spaces, together with the space above and below the staff, are not sufficient for the notation of all our tones, we use besides the different clefs, for the higher and lower tones, little added lines above and below the staff. These we consider as momentary extensions of the staff, and place upon them the tone next higher or lower. This principle is the same in all clefs, and once thoroughly understood by the scholar will enable him to read in all other clefs afterward. I should be afraid of offending you, honored friend, by treating the topic more fully, for I am sure that you would have interrupted me long before this with a nod of intelligence, if I had explained to you orally what I have just had to confide to paper. As soon as the first exercises are overcome, one will, of course, give the piano-forte scholar little pieces for four hands to practice and to confirm him in reading of notes. These four-hand pieces accomplish two

\*The first two movements of Beethoven's violin concerto, for example, have not a single case of thirds.

†"Thou shalt play scales and other finger exercises diligently," says Schumann in his musical rules and maxims, and in a letter to me of the 23d of January, 1846, "Immense virtuosity is a fine thing when used as the means for the reproduction of true works of art."

things for the pupil—they accustom his ear to harmony, and they help the teacher to make his scholar keep good time. The excellent piano-forte teacher C. Eechmann Dumur says in his excellent "Guide du jeune pianiste" (Lauzanne: E. R. Spiess, maison Hofman): "La lecture à quatre mains présente encore un avantage, celui de développer le sentiment de la mesure; mais il faut avoir soin de jouer avec un maître, ou au moins avec quelqu'un plus fort que soi." \*

Anton Diabelli's op. 149 is very suitable for the first exercises of this sort. It contains 28 melodic exercises within the compass of five tones. Later on you may use my op. 54, Book I, and op. 127, also on five tones. Should you prefer to let your children make use of a piano-forte method, I mention here the following: Le Couppey, A B C of the Piano-forte school for beginners. As a supplement to this work may be used the studies under the title: "The Alphabet." (Both works are published by Breitkopf & Härtel, in Leipzig.) Further J. C. Eechmann, op. 60, First Piano-forte year, and his op. 61, Second and Third Piano-forte year. (Raabe & Plothow, Berlin.) Likewise the Piano School for Children, by Henry Wohlfahrt (which has reached the 26th edition, and is published by Breitkopf & Härtel at \$1.50). I mention here, also, that of Aloys Hennes and C. Urbach, and the "Practical Method for the Piano," by Moritz Vogel. At the same time may also be practiced Bertini's 25 primary studies, op. 166; Czerny's First Vienna Teacher, op. 599; Anton Krause, first note-book for beginners, op. 25; Carl Reinecke, 27 little pieces, arranged from the Children's Songs, op. 37, 63 and 75, and C. R., 18 easy pieces for the piano, from Children's Songs, op. 91 and 135. This, most honored lady, I should consider material enough for your young workers for some time, and in wishing you the best success, I ask you to give my kindest regards to your little art students.

## V.

## MY HONORED FRIEND AND PATIENT LISTENER:—

Unquestionably your children possess talent, diligence and love for music, for without these factors they could not have made the progress in the specified time of which you speak with true motherly pride. Rejoice over it, honored lady, and certainly continue the instruction. If, however, after a few months of practice, the children do not notice whether they are playing sevenths instead of octaves in both hands, and if they still continue to confuse two-four with three-four time in a piece, just as it suits them, one should not torment them and one's self any longer with music lessons. It is not necessary that every one should play the piano. Who knows, may be an Achenbach or a Thorwaldsen is concealed in such an unmusical child? A trial with plastic art should be made.

You also would like to have your little folks soon learn to play something of our classics, at least of Haydn and Mozart. Do not be in such a hurry,

\* TRANSLATOR'S NOTE.—Mr. C. Reinecke quotes the above in the original language. For the benefit of those not reading French, I will submit a translation. "Guide for the Young Pianist," by C. Eechmann Dumur. "The reading of pieces for four hands offers another advantage, that of developing the sentiment for keeping time; but one ought to take care to play with a master, or at least with some one better than one's self."

## NEW PUBLICATIONS.

"COLUMBUS." Poem by WILHELM VON WALDBRUEHL. Translated into English by "Auber Forestin." Music by C. Jos. BRAMBACH.

This composition, in the form of a cantata for solos, male choruses and orchestra, was awarded the \$1000 prize offered by the North American Sängerbund, on the occasion of this year's festival in Milwaukee, July 21st to 25th. The prize was generously given by Mr. John Plankinton, of Milwaukee. The committee of award were Professor F. L. Ritter, Dr. Louis Maas and Mr. Ernst Catenhagen, director of the festival.

A somewhat careful examination of the piano score shows that the composer has interesting ideas, reasonably characteristic of the various scenes and situations, and that he has known how to treat them judiciously and in a musician-like way. The latter portion of the work is the best; the musical interest increasing as the work goes on, and culminating in an effective climax. The subordinate climaxes are also well managed. The text is good, and the translation fair. The work will prove of interest to male singing societies.

"CONCERT ETUDE FOR THE PIANO," by ARTHUR WITTING. Boston Music Co.

Technically, the salient characteristic of this Etude is interlocking passages, both single notes and octaves, and it affords excellent practice in this specialty. There are also some fine points to be gained in holding long notes

with the left hand, while playing the single notes of interlocking passages with the same hand, and in discriminative emphasis. For concert purposes it is a bravura piece, showy and effective, but not trashy, and is to be commended.

"FAREWELL." Song for mezzo-soprano, by FLOBIAN OBERSKI.

This is a smooth, characteristic and admirably written short song, not too sentimental, and within the powers of singers of moderate attainments. But they will need fine taste and musical perception to do it justice.

"PERSIAN SERENADE." Poem by ORELIA KEY BELL. Music by EDWARD VON ADELUNG.

An effective love song of the type most grateful to concert singers, for use as encore pieces. The words are graceful, the music well written, and the whole likely to be popular in a very good sense.

"THE PRINCESS" is a new music-roll, invented by Dr. Eugene Thayer, described (in capitals) as "the only small folio which does not roll and ruin sheet-music." From the shape of this roll, one should think the claim might be well founded. If so, it is surely a great desideratum. The ordinary music-roll does spoil sheet music very quickly. The flat folio with handles, young ladies object to carrying on account of its size, and its resemblance to a valise. Dr. Thayer's roll obviates both these difficulties, and seems worthy of commendation.

gracious lady! I consider it wrong to let them play the classics so early. Because many of Mozart's and Haydn's sonatas offer only slight technical difficulties, they are often used as material for instruction, forgetting that the effect is frequently to destroy all interest in them, as absolute works of art, for a long time, if not forever. A short time ago I undertook the risky enterprise of playing sonatas of Mozart and Haydn in grand concerts. Afterward I met with astonished people everywhere, who looked amazed and said: "We did not know at all that these little sonatas contain so much poetry, and sound so beautiful and brilliant. We have always heard them played with difficulty by our children." Do not, then, begin with these masters! The child does not need poetic works at once, but only healthy food. Clementi, Kuhlau, Diabelli, Anton Krause, Alban Förster, etc., offer excellent material in their sonatas, sonatas and rondos. I mention here: Clementi, Sonatas, op. 36; Kuhlau, Sonatas, op. 21, op. 55 (1-3); Diabelli, Sonatas for four hands, op. 24 and 54; Krause, op. 20; Reinecke, op. 127, Nos. 1-4 (these are published for two and four hands), the same author's op. 107; "A New Note-book for Little People," Book I, and, that you may not miss the classics entirely, Beethoven's Sonata for four hands, op. 6, and Haydn, The Teacher and the Scholar. This last work is fun for the scholar, as each motive which the scholar has to play is played by the teacher at first. For practicing sight-playing, the collection, "Our Darlings" (at first Book I), may be used along with the others. If little violinists are in the home, this collection may be procured for piano and violin (arranged by David) or piano and violoncello (arranged by J. Klengel). Excellent material for practice is also found in the sonatas for piano and violin by Hauptmann, op. 10, Pleyel, op. 48, and by Kuhlau, op. 88. All effeminate parlor pieces are to be avoided. They are only calculated to throw dust into the ear of the hearer, since they are easy and yet sound "like something." They spoil the taste and deceive the player as to his ability. "With sweetmeats, pastry and confectionery, one cannot bring up children to be healthy men. As the food for the body, so the food for the mind should be simple and nutritious," says Schumann, in his musical rules and maxims, and these are words worthy of consideration. The only benefit gained by the playing of such parlor pieces is the developing the player's sense of elegance. We Germans are often afraid to appear elegant, lest we be considered frivolous; and yet what a very wide difference between these two qualities! And how important is an elegant execution of so many classical works. He who cannot play Mozart's Rondo in A minor, Haydn's Variations in F minor, the Larghetto of Beethoven's Concert in C minor, with deep feeling, and at the same time with finished elegance—I put the reader in mind of Rubinstein's interpretation of such compositions—cannot do full justice to these works. Chopin, Mendelssohn and others require the highest elegance. To acquire this, one does not need those parlor pieces, for men like Hummel, Weber, Moscheles, etc., have furnished many easy pieces that give the young player opportunity for practice in an elegant style of playing. You smile, honored lady, that an old musician makes such a plea for elegance. Very well; in life I make no claims to be considered elegant, but I should not like to have any one say behind my back that I play Bach's fugue in C major like a bear.

## CLIMAXES.

Don't think that you are cut out for a musician merely because you have a pupil in your eye.

Lightning recently struck a piano in Maine. The people in the house were not at all alarmed. They thought it was the young lady boarder practising a new Wagner transcription.

Some skeptics are alleging that there is neither fire nor brimstone in Sheol; that the whole thing is a young woman playing the piano, and that the crowd can't get away.—Louisville Courier.

Somewhat or other, everybody, sometime or other, wants to sing "Auld Lang Syne," and only one man in a million knows the words, and he only knows the first verse, and he doesn't sing it right.

After listening to a very discordant work at a recent concert, Mrs. Malaprop asked what it was. "It is Wagner's 'Siegfried,'" was the explanation; and then the worthy lady told her daughter that so tough a thing ought never to be "fried," but either boiled or stewed.

M. Paganne, a Paris musician, declares that piano playing degrades the whole science of music by bringing it down to a vulgar level. M. Paganne must live next door to a family which includes seven daughters and two pianos. We don't believe he would be any better pleased if all the amateur piano players were to discard that instrument and wrestle with the accordion or bass drum.—Norristown Herald.

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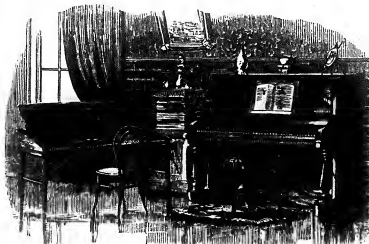
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